



**VANITY NUMBER**

NOVEMBER • 15 • 1931

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PRICE 35 CENTS





## WAMSUTTA announces the lowest prices in 14 years

Your department store has news for you! It's this: Wamsutta sheets and pillow cases which have been famous since your great-grandmother's day—the finest full-combed sheets you can buy—have just been reduced to the lowest prices in fourteen years.

We hardly need to tell you that in every other particular they are the same sheets . . . down to the last refinement of their smooth, silky finish that has been the delight of four generations of Wamsutta users.

Now, therefore, at the lowest prices since the war, Wamsutta offers you a new value in fine sheets and pillow cases that you simply can't afford to overlook.

**MEN'S SHIRTS \$1.95 : SHORTS 75¢ & \$1 : PAJAMAS \$3 & \$3.50**

*Made of Wamsutta Fabrics. Write WILSON BROTHERS, Chicago, famous makers of this new Wamsutta line for men, if you don't find it at your favorite department store*

### WAMSUTTA • NORTH STAR

*Wamsutta Sheets and North Star Blankets make the perfect combination for perfect comfort . . . They are styled to harmonize in color as well as quality.*

Write to ★Department V-5 for a copy of the new Wamsutta-North Star Catalog

#### WAMSUTTA MILLS\*

New Bedford, Massachusetts

NEW YORK SALES OFFICE  
180 Madison Ave New York City



# WAMSUTTA *percale* SHEETS & PILLOW CASES



NOVEMBER 15, 1931

# TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



*Diamond Jewelry  
Quality Proverbial*

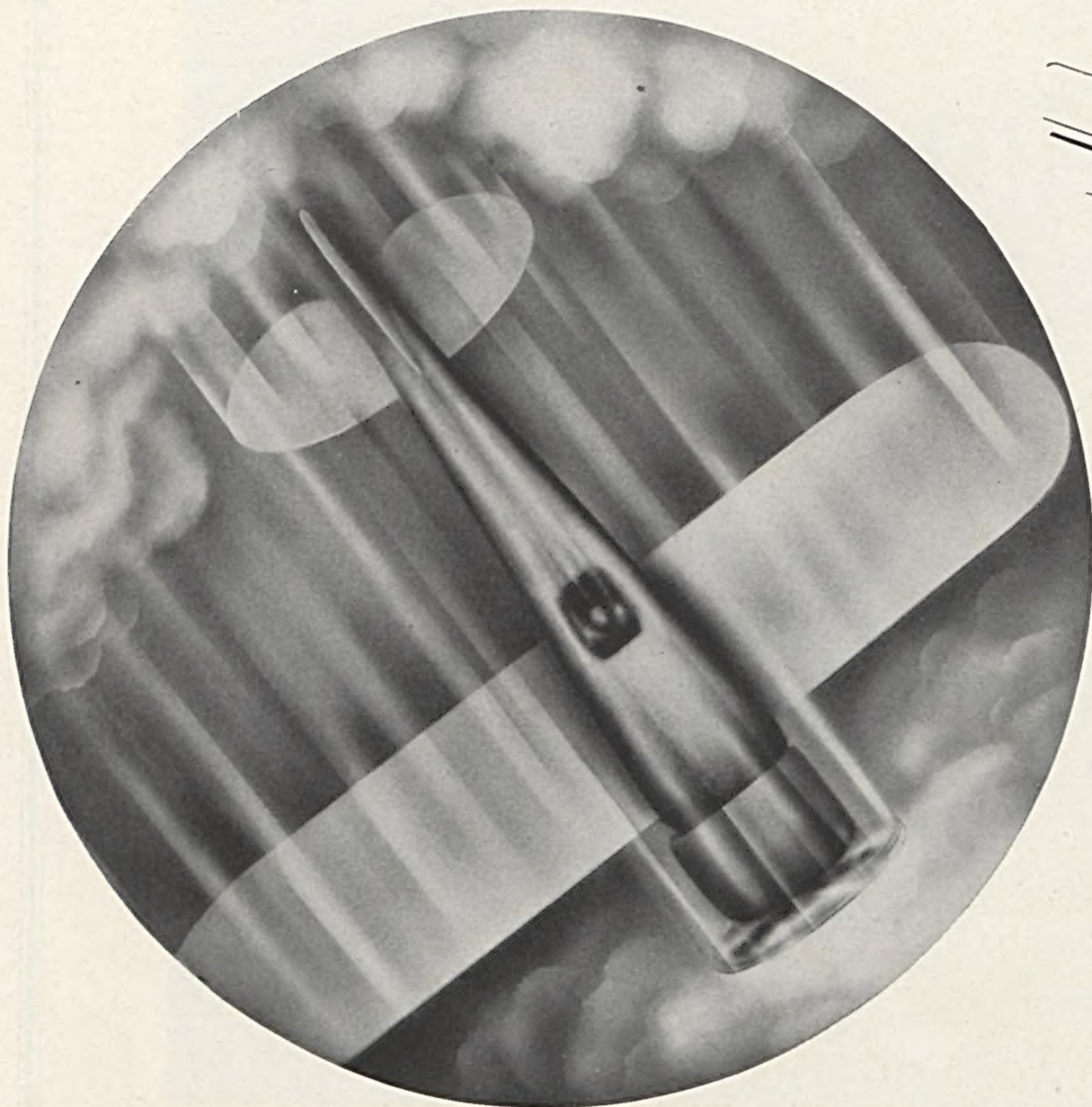
MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37<sup>TH</sup> STREET  
NEW YORK

PARIS      LONDON



# THE SWIFT PACE OF LIVING .. demands this special skin care



To relieve that tired, worn look—and to give vitality and freshness to the skin—MISS DENNEY presents her remarkable *Herbal Creme Masque* . . . . \$10

The throat and neck reflect the first signs of age. MISS DENNEY'S *Herbal Throat and Neck Blend*—used with her *Special Astringent*—is marvelously effective in erasing those aging lines and wrinkles . . . . . \$3 and \$5

Dry skin is one of the most vexing problems of modern women. MISS DENNEY'S *Herbal Oil Blend*—with its rich, soothing herbal oils—brings immediate relief . . . . . \$5, \$10, \$20

MISS DENNEY also has created Treatments and Preparations for specific skin troubles which she tells you about in her little book, "The Affairs of Beauty." Please write to her in Philadelphia for a copy.

DENNEY & DENNEY  
PHILADELPHIA—NEW YORK

Modern life—with its stress and strain and its crowded hours of work and play—has created new problems for the woman who would keep her skin youthful and lovely. From the Salon of FRANCES DENNEY now come Treatments and Preparations especially designed to meet these problems of the modern woman. MISS DENNEY has devoted her entire life to the study

of skin care. Her Treatments and Preparations have brought loveliness—and increased happiness—to countless women.

MISS DENNEY'S Preparations are sold in selected stores where you will find saleswomen carefully trained to serve you. If you do not know the name of the store nearest to you, MISS DENNEY will be happy to tell you on request.

## FRANCES DENNEY

## HERBAL PREPARATIONS





# Keep Healthy This Winter!

**WEAR BEST'S LIGHT WEIGHT, FORM FITTING, WINTER UNDIES**

## Vassarettes

Model 876—These are the wonderful Swiss ribbed undies that fit like the paper on the wall! Peach color bemberg-and-wool. Short or knee length panties with elastic waistband, and vests. Each garment 3.50

## Chilprufe

Models 877 and 882—Luxury weight in these fine English wool jersey undies that wash so beautifully and do not shrink. Flesh or white, small or medium size. Combinations 7.95 Vests 4.95 Panties 5.95

## Carterettes

Models 878 and 883—Something new in Winter undies, these light eyelet wool mesh garments that fit so well and have such cozy warmth. Peach or white. Combinations 3.95 Vests 1.95 Panties 1.95

## French Chiffon Angora

Models 879 and 881—The famous rabbits' "wool" garments so dear to smart Parisiennes. Full fashioned, flesh color, sizes 14 to 20. Combinations 10.75 Vests 5.75 Tights 7.75

## Zimmerli Tights

Model 880—The beautiful quality all wool Swiss ribbed knickers that are one of the famous specialties of the house of Zimmerli, Switzerland. Flesh, white, beige, black. 4.50 Same style in plain texture silk-and-wool. Flesh, white, or beige. 6.95

Unless otherwise specified sizes are small, medium, large

# Best & Co.

## FIFTH AVENUE

Branches at Garden City, Mamaroneck, East Orange, Boston.

MAIL ORDERS  
FILLED



Model  
876

Model  
877

Model  
878

Model  
879

Model  
880

Model  
881

Model  
882

Model  
883



# ADD TO YOUR TOWLE STERLING

## AT LOWER PRICES THAN EVER THIS CHRISTMAS

Quality at low prices is what you want today. TOWLE quality remains unchanged, for Sterling must be 92½ per cent pure silver, and we are maintaining our same high quality of craftsmanship and finish.

### SAVE ¼ OR MORE

	Old Prices 1930 Spring Per doz.	Reduced Prices of Today Per doz.
LOUIS XIV		
Teaspoons, regular weight	\$23.00	\$15.00
Cream Soup Spoons	\$36.00	\$26.00
Salad Forks	\$36.00	\$25.00
Dessert Forks, trade weight	\$40.00	\$31.00
Dinner Forks, trade weight	\$50.00	\$39.00

We who write this advertisement are buying Sterling for our own homes this Christmas.

We mention our personal plans merely because we could think of no better way to convey to you that we sincerely believe every word which is written here. This is truly the year of years to add to one's own Sterling, to complete one's pattern, or to start a new set.

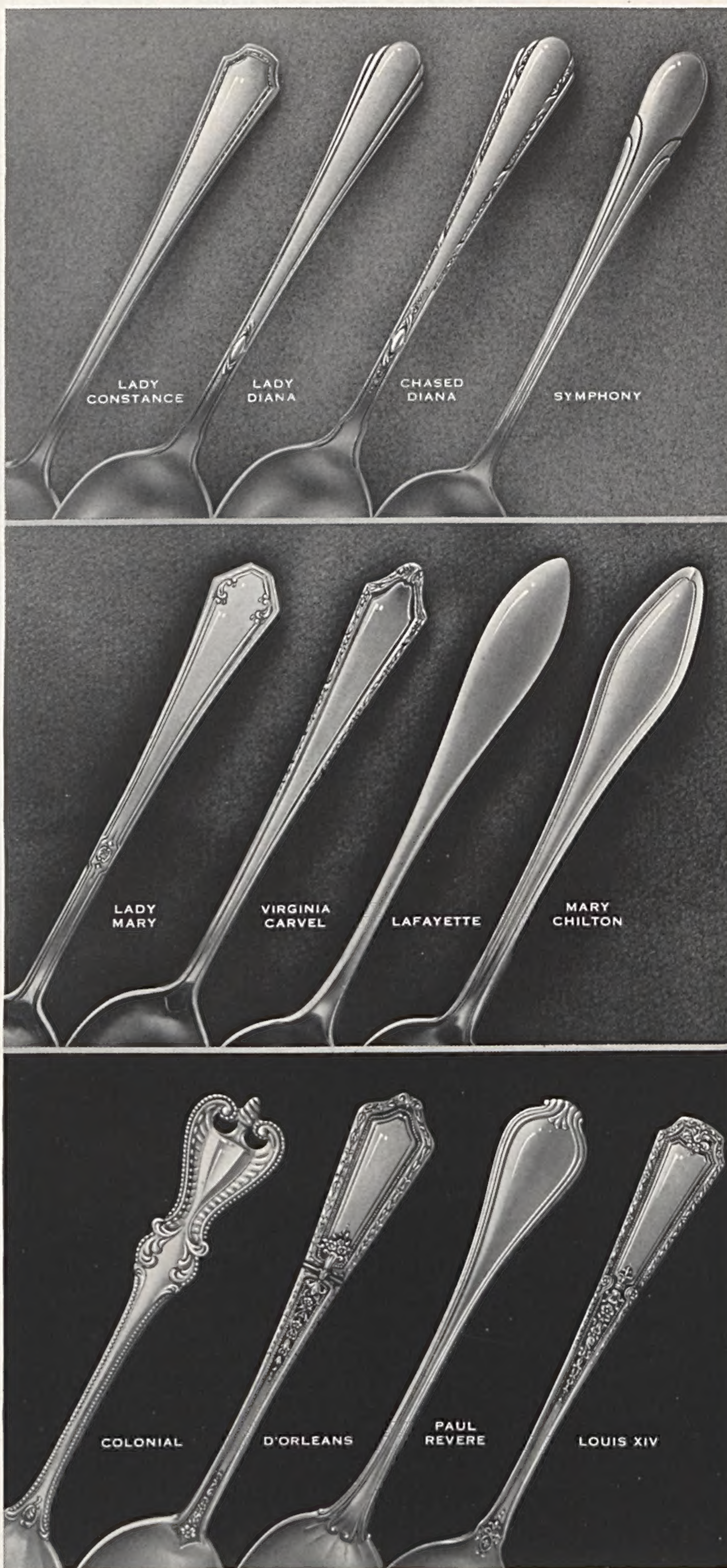
# TOWLE

STERLING SILVER EXCLUSIVELY

### IMPROVE YOUR TABLE ENSEMBLE

Add a bowl, dish, or teapot in the same pattern as your flat silver. Their prices are also greatly reduced.

LOUIS XIV service pieces to match the lovely flatware at right







## FRANCESCA

*Dobbs FRANCESCA—  
A crown in the manner  
of the Renaissance . . .  
two deft twists of vel-  
vet in the manner of  
the Rue Royale . . .  
A small brim for smil-  
ing eyes — and here*

*we have the smartest, softest and most flattering of the new hats . . . at its best when  
worn with fur collar or fur coat. In the new costume colors; all head sizes—\$17.50.*

# DOBBS HATS

324 FIFTH AVENUE, NEW YORK AND THE TAILORED WOMAN, 632 FIFTH AVENUE  
SEATTLE, FREDERICK & NELSON . . . NEW ORLEANS, MAISON MAURICE  
HARTFORD, THE STACKPOLE, MOORE, TRYON CO. • INDIANAPOLIS, L. STRAUSS & CO.  
*Representatives in all the principal American cities—and The T. Eaton Company Ltd. in Canada*







*"And summer's lease hath all too short a date."*—SHAKESPEARE

## YARDLEY'S *Orchis*



You cannot own the stars or the wind or the purple dusk of summer. They are eternal and unconquerable. But there is a perfume that will recreate them for you . . . a perfume blended to the fragrance of an English garden, and reminiscent of its loveliness. Orchis is like the wind across the roses and the jasmin . . . a hundred odours distilled to one bouquet. Orchis is like a phrase of music or a well-remembered voice. It is a perfume of romance for a newly romantic age. It is the perfume of a lady in a world that reveres the lady. . . . Orchis may be had from seven dollars and a half to one dollar. Yardley & Co., Ltd., 452 Fifth Avenue at Fortieth Street, New York City; in London, at 33, Old Bond Street; also Toronto and Paris.



# Jay-Thorpe

FIFTY-SEVENTH STREET, WEST



Henry Waxman

## **Mignon lingerie with real Alençon . .**

**Announcing new lowered prices** for underthings with fine hand-threaded French *Alençon* . . lace that we brought back from Paris especially for our exclusive *Mignon* underthings . . Trousseau pieces and exquisite Christmas gifts of luxuriously heavy crepe in . . white . . *pêche* . . tea rose . . each with the new bias cut that gives smooth moulded body lines. Individual descriptions at left—

- . . The new pantie with narrower leg, above, 12.75
- . . The deep-yoke combination, shown above, 16.75
- . . The new pantie-slip combination, 16.75
- . . Slip with deep yoke and lace at hem, 18.75
- . . The luxurious, fitted gown, above, 23.75





## WHO IS SHE TO PICK AND CHOOSE— WHEN PRETTIER WOMEN ARE THIRSTY FOR ADMIRATION?

For eons and eons, fascinating women have prattled on about their "mystery" . . . Much as we hate to expose this pretty fable, we find that mystery is often achieved by methods clear as crystal . . . An application of *Asphodèle* may be all that is needed to turn a gentle zephyr of a woman into the whirlwind of the party.

Of course, her success may be due to *Le Pirate*, *Lotus d'Or* or *Miracle*, but the ultimate results are always the same if the perfume is created by . . .

**Lenthéric**  
SES PARFUMS *Paris*

245 RUE SAINT-HONORÉ • PARIS • FRANCE THE LENTHÉRIC SALON AT FIFTH AVENUE & 58th STREET • NEW YORK ALSO AT STORES OF DISTINCTION



# Strictly Business, 9 to 12

... at Home from 3 to 5



LIFE can be so difficult in November. (Something ought to be done about it.) Ladies go dashing from this to that with scarcely time to catch their breath . . . and no time out at all to change the guard!

We've done our part. We've made *clothes* versatile enough to follow through. . . . There's a Bradley corduroy-knit suit (for instance) that shops in the morning and teas in the afternoon, with equal composure; a lacy, pebbly frock that motors to the game, and later is seen dancing at a smart hotel; a "hand-knit" sweater blouse that goes to the race-meet or the hunt breakfast, and then sets out for the golf course.

What's new about them? Well, it's a year when stripes seem written in the stars. (That's Africa.) They may be up and down or round about; straight and narrow or easy-going. But stripes there simply must be, for every house in Paris showed them. And stripes there are at Bradley's . . . all the authentic ones, including that especially nice idea of Molyneux'.

As to color, Paris says red . . . the warm reds . . . the ones that only a genius can be trusted with. That's why the new Bradley colors are so important. That's why we've reproduced the original Paris combinations . . . for when two gay tones convoy two dark ones, as happens so often this fall, you musn't risk a mutiny.

In fact, there isn't a thing that isn't right about these Bradleys. And most good stores are showing them now! The Bradley Knitting Company, Delavan, Wisconsin.



"... and stripes are all around town.

● "For Sherry G—, one of the smartest little debutantes that ever wrecked a stag-line. She simply pounced on this Molyneux copy. (The stripes, the pleats, the surplice closing and the patent belt are all *very* new.) Sherry chose it in the original colors of brown, rust, and henna, but there are other equally good combinations.

● "For Alison M—, Alison calls this her fur-coat frock because it looks so well with mink. The lacy texture of the blouse, the pebbly, chenille-knit skirt, the dark brown suède belt, and the puffed sleeves and close neck tell you unmistakably that it's just back from Paris. In deep, clear tropic green, it's gorgeous. But it comes in all the other new colors too. And it's only \$19.50. (No. 7090D.)

● "For Clair L. S—, Clair wanted a sweater to wear with her tweeds and worsteds, as well as with some separate knitted skirts. This one is smarter than smart. The stripes are terribly good, and the texture is perfect. (You'd swear it was knitted by hand on knitting needles.) Besides the Brown and Tampico-beige combination, it comes in light navy and turf green with white, or in Riff red with eggshell. About \$8.50. (No. 71179A.)

● "For Louise H—, Turquoise is Louise's very best color, and she *loved* this sweater. She'd seen it on the Riviera this summer. It's made of mohair yarn and has that beautifully soft, hand-knitted look. The tight-fitting sleeves and the lace-patterned yoke are especially good. In other colors, too, of course. \$10. (No. 7098.)"

... from a letter of LISA POTTER  
BRADLEY SHOPPING ADVISER



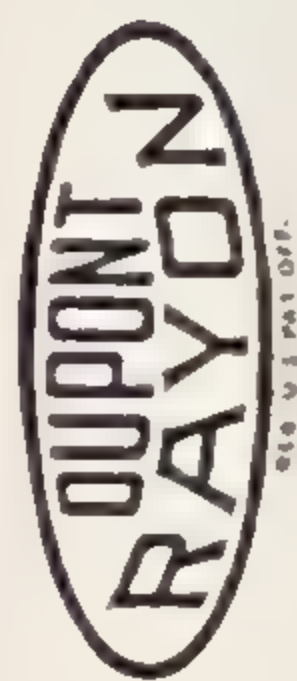
# BRADLEY

SLIP INTO A BRADLEY AND OUT-OF-DOORS



**MUN SING WEAR'S**

**SLIM PRINCESS BACK**



DU PONT RAYON COMPANY, Empire State Building, 350 Fifth Avenue, New York City



## THE PAJAMA GIFT

### FOR GIFTED LOUNGERS

★ As a good gift should, this Munsingwear pajama has surprising ways. You'd swear it was an ensemble. Its pretend bolero gives that effect. But Munsingwear's famous back is all in one piece...a gloriously slender Princess line. Even the short and chubby take on willowy length under its slim sway. ★ Munsingwear brags about the fabric. And so will you. It's every bit Du Pont Rayon. No better can be found. Ask for it in Copperglo... Corsaire blue... or Tonkin red with a light front contrast. There is a good store near you that sells Munsingwear... pajamas and underwear.

**ALL OF DU PONT RAYON**



**M**ARDAY EVENING DRESSES bring you, with the opening of the formal season, costumes for every occasion on the smart woman's calendar. Chosen by keen critics of value and keen judges of style, exquisite in their fabrics, perfect in their details, they are the kind of clothes that do things to you . . . and for you. Their glamor would make you forget budgets and prudence and everything else . . . but their price is only . . . . . \$39.50

ALL MARDAY DRESSES ARE \$39.50; ALL MARDAY BAGS ARE \$7.50; ALSO MARDAY COATS, \$97.50; MARDAY HATS, \$10.00; MARDAY HOSE, \$1.85



(Descriptions—left to right)  
Ruffles of velvet on net. Capelet shoulders, a modified bustle. A holiday frock—Young, delightful.  
Sunday night costume in black crepe with white georgette or dark colors with bright. Sequin shoulder cuffs.  
Marday evening bag of all-over seed pearls, satin lined.  
A gown to express all the grace of the woman's figure. Lovely lines in Canton crepe. Rhinestone trimming, discreetly, smartly used.

Marday fashions are sponsored by

JORDAN MARSH CO., Boston Mass.; O'NEILL & COMPANY, Baltimore, Md.; THE BON MARCHE, Seattle, Wash.; THE GOLDEN RULE, St. Paul, Minn.; MAAS BROTHERS, Inc., Tampa, Fla.; THE MOREHOUSE-MARTENS COMPANY, Columbus, Ohio; THE A. POLSKY CO., Akron, Ohio; L. S. DONALDSON CO., Minneapolis, Minn.; THE TITCHE GOETTINGER CO., Dallas, Texas; JOSKE BROS. CO., San Antonio, Texas; HERPOLSHEIMER COMPANY, Grand Rapids, Mich.; RUDGE & GUENZEL COMPANY, Lincoln, Neb.; QUACKENBUSH CO., Paterson, N. J.; A. E. TROUTMAN CO., Greensburg, Penn.; THE MEYER'S CO., Greensboro, N. C.; THE MULLER COMPANY, Lake Charles, La.; S. P. REED COMPANY, Latrobe, Penn.

**Marday**  
dresses - coats - hats - bags - stockings





**the wear  
is really there  
but it's bashful**

Men are funny. They still want you to dress like a perpetual party, even when times are hard enough to pray Santa Claus for an ice-pick • But the men who make Rograins (and the Tripl-Twist family) know what a good girl needs for her morale—stockings that toe the mark for chic but keep the lady heeled for emergencies • When the non-Rograiners are squeezing their purses for the next little pair of sheer necessities, the Rograin squad are still dancing along in the first. Rograin sheerness is in the eye—not on the conscience • The smart dull finish, of course. All the new darker beiges—Paris-trained. The new dark brown—much in demand among the forward-lookers. The new sheer black for the black velvet dress • Rograins cost a dollar-sixty-five. Look twice the price. For twice the time... Tripl-Twists cost even less—a real service stocking with none of the marks of servitude.

AT ALL SMART SHOPS

**ROGRAIN**

Reg. U. S. Pat. Off., Pat. Pending

**\$1.65**

**TRIPL-TWIST\***

Reg. U. S. Pat. Off.

**ROMAN STRIPE HOSIERY**

**COMBINE HOSIERY CORPORATION, Exclusive Selling Agents**

**1107 Broadway, N. Y. C.**

© C. H. C. 1931



# Madelon Modes



Madelon



Madelon Modes, Inc.  
1441 Broadway  
New York, N. Y.

Now that the social scene is to be brightened again with a brilliant season in fashion—brightened by fabric, color or trimming—Madelon Modes introduce a galaxy of models starring the best of the newest ideas in dress. For one, there's the dinner dress of luminous satin, cupping wide straps to the shoulders with clips of rhinestones. At the more formal evening function, canton crepe with diamante treatment studding the bodice, adds its brilliancy, and chic, to modern elegance. And as proof that good taste in fashion is not at a premium, Madelon Modes offer either of these gowns for but \$39.50, from the lovely collection just introduced at these stores, exclusively.



Flint, Mich.....THE VOGUE  
Grand Rapids, Mich...PAUL STEKETEE & SONS  
Harrisburg, Pa.....BOWMAN & CO.  
Hartford, Conn....SAGE-ALLEN & CO., Inc.  
Huntington, W. Va.  
THE ANDERSON-NEWCUMB CO.

Los Angeles, Cal.  
BROADWAY DEPARTMENT STORE  
Peoria, Ill.....BLOCK & KUHL CO.  
Pittsfield, Mass.....ENGLAND BROS.  
Portsmouth, Ohio....ANDERSON BROS. CO.  
Riverside, Cal.....GEO. N. REYNOLDS CO.

Albany, N. Y...COTRELL & LEONARD  
Anderson, Ind.....G. W. GATES  
Ann Arbor, Mich.  
WM. GOODYEAR & CO.  
Asbury Park, N. J...STEINBACH CO.  
Boise, Idaho  
C. C. ANDERSON CO.  
Cincinnati, Ohio  
THE MABLEY & CAREW CO.  
Columbus, Ohio  
THE MOREHOUSE-MARTENS CO.  
Dallas, Texas  
SANGER BROS., Inc.  
Davenport, Iowa  
PETERSEN-HARNED-VON MAUR  
Denver, Colo.  
THE A. T. LEWIS & SON D. G. CO.  
Des Moines, Iowa  
YOUNKER BROTHERS, Inc.  
Detroit, Mich.  
CROWLEY-MILNER CO.

Rochester, N. Y...McCURDY & CO.  
San Francisco, Cal.  
RAPHAEL WEILL CO.  
Scranton, Pa....THE HEINZ STORE  
Seattle, Wash.  
RHODES DEPARTMENT STORE  
Sioux City, Iowa...T. S. MARTIN CO.  
South Bend, Ind.  
THE ELLSWORTH STORE  
Springfield, Mass.  
FORBES & WALLACE, Inc.  
Stoughton, Ohio  
THE COOPER-KLINE CO.  
Tulsa, Okla.....SEIDENBACH'S  
Utica, N. Y...DOYLE-KNOWER CO.  
Washington, D. C.  
FRANK R. JELLEFF, Inc.  
Wichita, Kansas  
THE GEO. INNES CO.  
Worcester, Mass.  
J. C. MAC INNES CO.



# YOU *Don't wear overshoes*

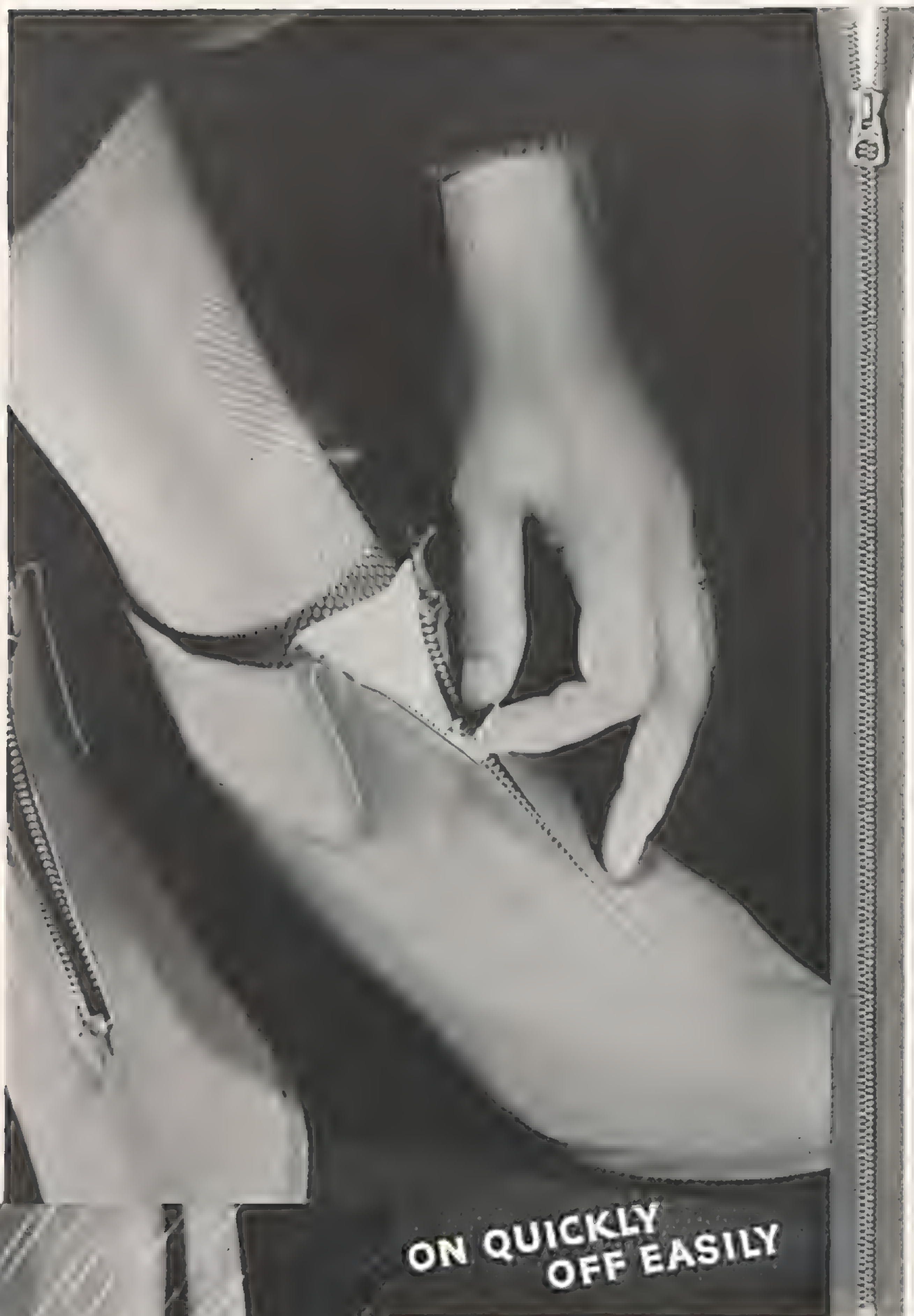
**UNTIL  
IT'S NECESSARY!**

**BUT THEN YOU'LL NEED THEM**

*Talon  
fastened*

● BECAUSE TALON FASTENED OVERSHOES ARE MOST CONVENIENT . . . THE EASIEST AND QUICKEST TO PUT ON AND TAKE OFF

Just one pull on the Talon and the job is done. Your overshoe opens wide enough for your foot to slip in easily—or wide enough to slip out quickly. No struggling with wet, muddy overshoes. No soiling of hands! You'll wear overshoes oftener when they are Talon fastened.



COSTUMED  
BY HEST  
& CO.

**ON QUICKLY  
OFF EASILY**

● BECAUSE TALON-TIGHT IS WEATHER-TIGHT . . .

A Talon Slide Fastener seals your overshoes shut from top to toe. There are no bumps or bulges to let in snow, slush or rain—and the Talon itself is weather-proof.

● BECAUSE TALON FASTENED OVERSHOES ARE SMARTLY TAILORED A flat, flexible Talon makes the shoe trim and snug around the ankle and instep. The neat, tai-



**NEAT TRIM**

lored effect of Talon overshoes complements the smartest of clothes.

The name Talon is your guarantee against inferior slide fasteners.



**TALON**

SETS THE STANDARD OF QUALITY  
IN OVERSHOE FASTENING



## SWEET ARE THE USES OF DIVERSITY

Polka Magnum • exotic with heavy evening

fabrics • Polka • striking for daytime or evening mood •

Chenille Polka • a contrast with tea-time clothes • Polka Mirage • exquisitely lace-like,

for wear with fragile textures

Variety of texture has invaded the stocking world just as peremptorily (and with as disarming and telling effect) as it has every other phase of dress. Meshes, of course, have achieved the most significant of places. The well-dressed woman has been quick to appreciate the charm and the diversity with which they complete an of-the-minute wardrobe. Van Raalte makes a variety ingenious enough to delight the most cognizant. From \$1.00 to \$3.00. With the famous Flex toe foot. At the better shops. Van Raalte, Fifth Avenue.

# VAN RAALTE

"because you love nice things"





© 1931, BY STEHLI SILKS CORP., 200 MADISON AVE., NEW YORK; LONDON; PARIS; ZURICH

## PERT

Pert as a dicky-bird is this gay little dress . . . with rings on its collar and rings on its cuffs. Its scarf is of transparent velvet, tied like a stock . . . its blouse is wrap-around, its skirt is circular. The material is Stehli's Olvan . . . the finest canton crepe these famous weavers produce . . . with just exactly the right degree of crinkle in its texture. The colors are Roman gold with a brown scarf, black or Persian red with a red scarf, brown with a green scarf, or Algerian red with a black scarf. The dress may be purchased:

IN CHICAGO . . . . . MARSHALL FIELD & CO.  
 IN NEW YORK . . . . . BONWIT-TELLER & CO.  
 IN PHILADELPHIA . . . . . BONWIT-TELLER & CO.  
 IN CLEVELAND . . . . . HIGBEE CO.  
 IN BOSTON . . . . . C. CRAWFORD HOLLIDGE CO.  
 IN KANSAS CITY . . . . . HARZFEL'S  
 IN DALLAS . . . . . NIEMAN-MARCUS CO.  
 IN DETROIT . . . . . J. L. HUDSON CO.  
 IN BUFFALO . . . . . L. L. BERGER INC.  
 IN ST. LOUIS . . . . . SCRUGGS-VANDERVOORT & BARNEY  
 IN PITTSBURGH . . . . . JOSEPH HORNE & CO.  
 IN MINNEAPOLIS . . . . . YOUNG, QUINLAN & CO.  
 THE PACIFIC COAST I. MAGNIN & CO. (ALL STORES)

*Stehli Silks*



*Sleep under the North Star*



*The*  
NORTH STAR  
LABEL *is not*  
*a price tag*

North Star...Wamsutta  
North Star Blankets and  
Wamsutta Sheets are styled to  
meet the most fastidious de-  
mands of modern ensemble  
decoration. In quality and  
color they are unapproached.

© 1931, N. S. W. M. Co.

LET'S look at it this way. You need blankets, and you'd like to have North Star Blankets. What's to prevent? "They're too expensive," you say. Where did you get that idea? "Well," you ask, "aren't they the finest of blankets? And aren't they, consequently, costly?" Not at all. "North Star" means only one thing — supremest quality. It has no more significance as to cost than does the



word "Sterling" on silver, but it has just the same significance as to purity and quality.

So please remember that the North Star label is put on a wide range of purest wool blankets, sold at a wide range of prices, starting at a level that even people in moderate circumstances can very well afford. So why not put them on your beds? They are the last word in luxurious comfort.

**NORTH STAR** PUREST WOOL **BLANKETS**

Send us  
this Coupon

North Star Woolen Mill Co., Minneapolis, Minn., Dept. B7

Please send, post prepaid, copy of your North Star Blanket and Wamsutta Sheet Catalogue in Color.

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_



Healthful tropic  
sunshine—Ha-  
waiian cane sugar



A real world trav-  
eler—Hawaii's  
golden pineapple

# Coast down the white crest of Waikiki's surf-*this winter!*

Waikiki! A soft breeze sways the coco palms above you, and shakes a crimson carpet from the royal flame tree. Idly you watch a slim outrigger speed in on a foaming roller. The native beach boys clowning in the water. Those nice looking girls that were on the boat coming over. They're five shades darker now. A great ship noses out to sea... to the South Seas? What does it matter? *A don't care* laziness steals over you.

Hawaii's lure. It haunts you. First on board ship, as you neared the magic isles...then, when you lived its beauty and its song. Too soon it must go home with you. But that's the finest thing of all—it will

go with you... yours to live with and smile with, always. Of Hawaii, Mark Twain said, "Other things leave me, but it abides; other things change but it remains the same. For me its balmy airs are always blowing... in my nostrils still lives the breath of flowers that perished twenty years ago."

Come this winter! There are no seasons in Hawaii. Winter rages... somewhere else.

There's so little variation throughout the year that the native language has never found need for a word similar to "weather." Come and enjoy the sports you like best, in strange settings. You'll

find a new and complete relaxation and you'll find a *new self*.

Luxurious hotels edge coral sand. Modest cottages and inns hide beneath shady palms.

## *An Inexpensive Trip*

A trip to Hawaii need not be expensive. A roundtrip from the Pacific Coast, including all expense afloat and ashore can be made for less than \$350. Hawaii is less than seven days from Chicago, eight days from New York.

*The Hawaii Tourist Bureau* will, upon request, mail you **FREE**, authoritative information about the Islands... costs, what to see and do, etc.

For a special book on Hawaii, profusely illustrated in full color, with picture maps, enclose 10c in coin or stamps to defray handling charges.



# HAWAII



H A W A I I T O U R I S T B U R E A U

(OF HONOLULU, HAWAII, U. S. A.)

229-E BUSH STREET, SAN FRANCISCO or 1155-E SO. BROADWAY, LOS ANGELES

**MATSON Line from SAN FRANCISCO**  
215 Market Street, San Francisco  
730 So. Broadway, Los Angeles  
535 Fifth Avenue, New York

814 Second Avenue, Seattle  
140 So. Dearborn Street, Chicago  
271 Pine Street, Portland, Ore.

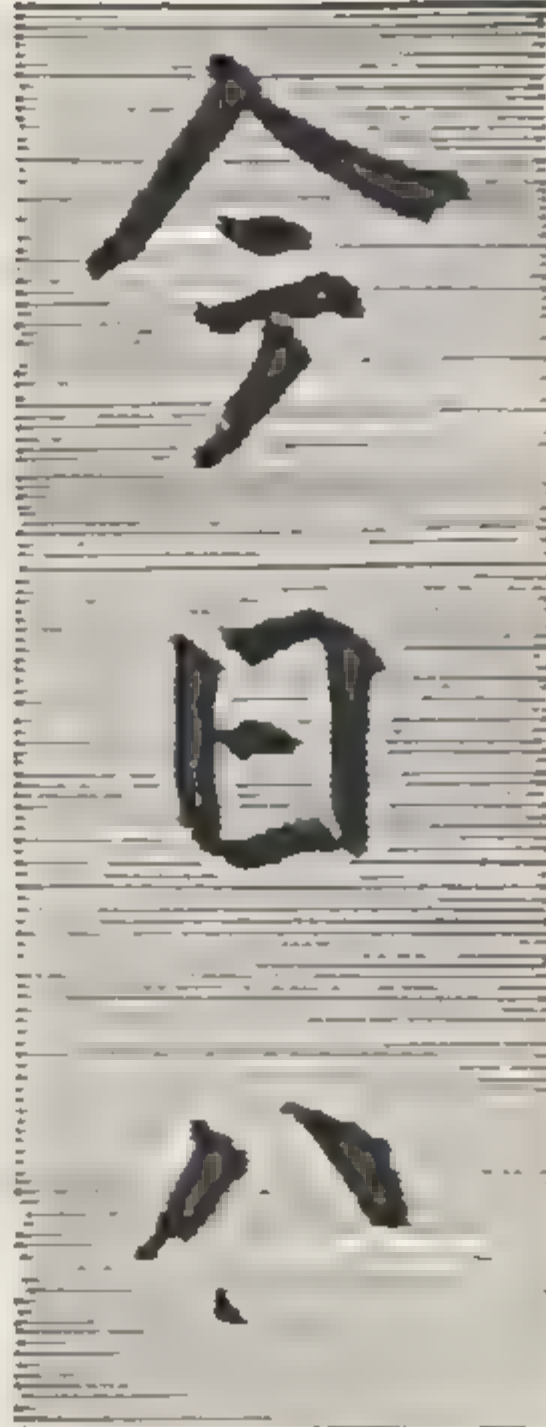
**LASSCO Line from LOS ANGELES**  
730 So. Broadway, Los Angeles  
685 Market Street, San Francisco  
213 East Broadway, San Diego

140 So. Dearborn Street, Chicago  
535 Fifth Avenue, New York  
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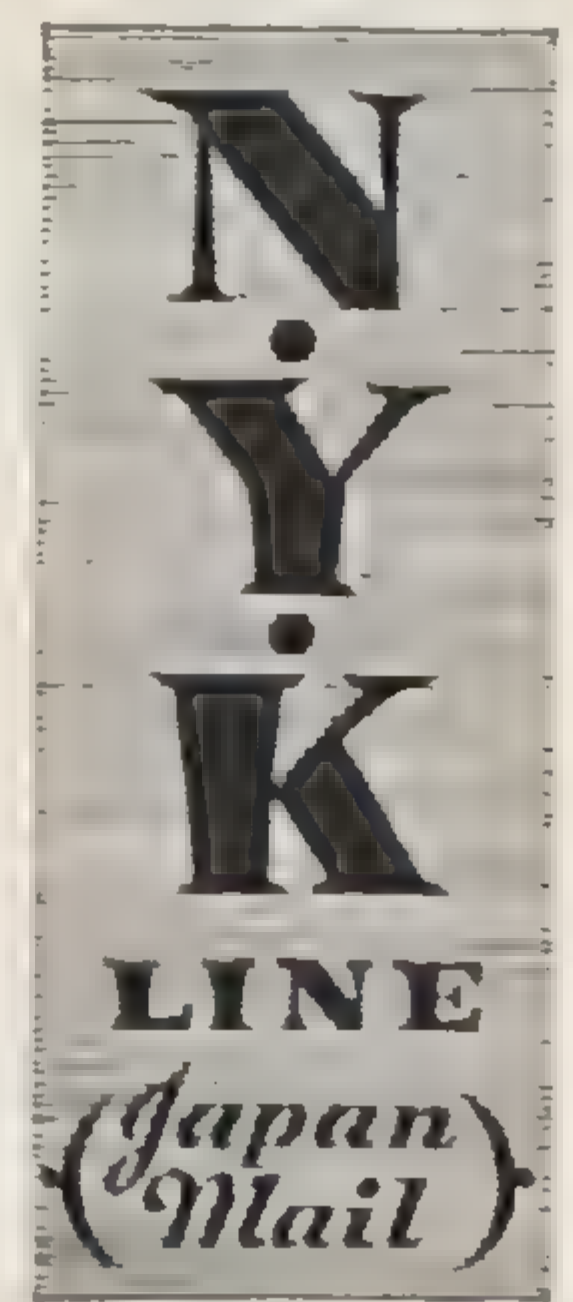
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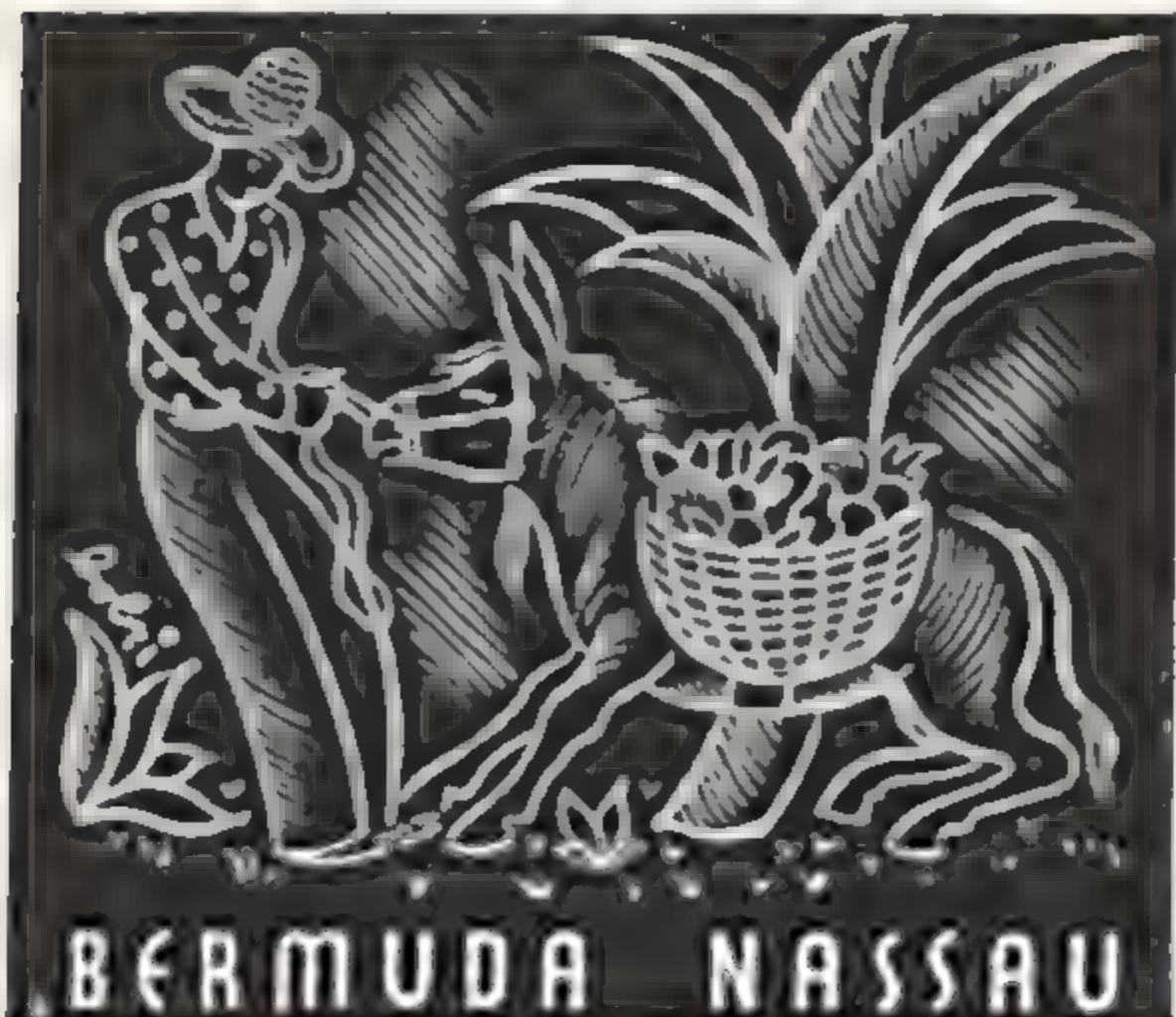
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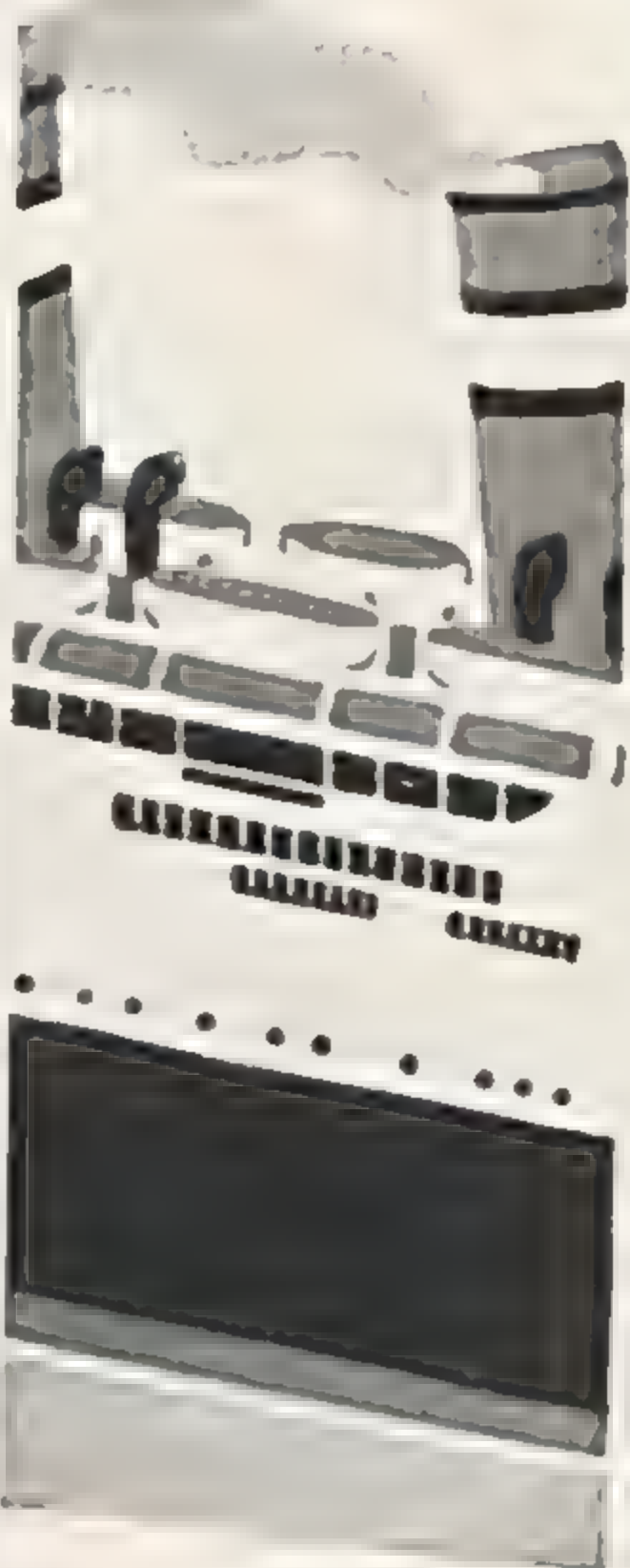
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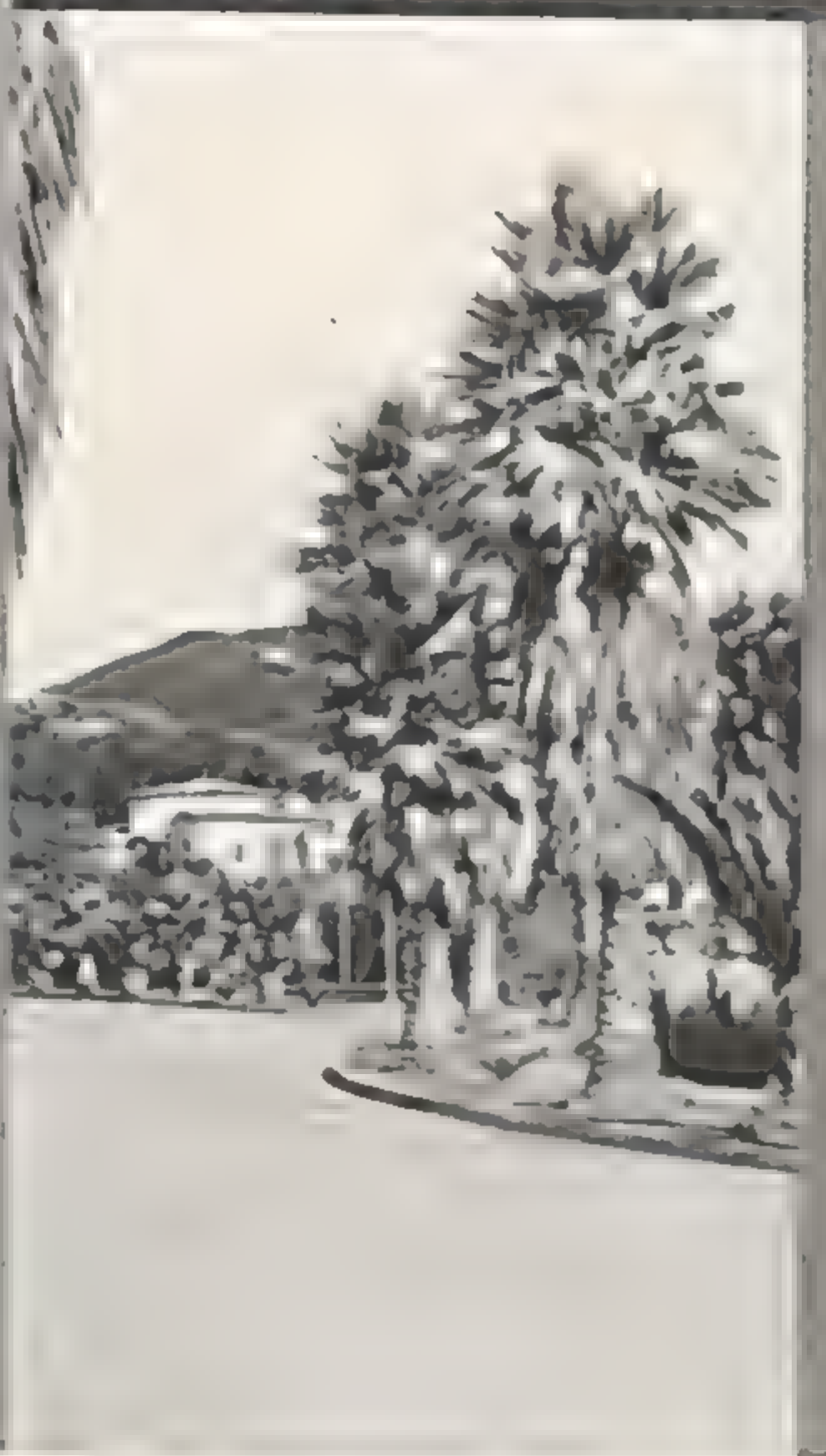
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Theoretically, it would seem possible to list a foundation wardrobe for the Grand Tour, or a month in Japan, call them "Wardrobe A" and "Wardrobe B", and just mail them to all and sundry. But Vogue has always preferred to treat each individual "case" by itself. Much depends upon where you go, what you do, how you travel, the season, and always, to some extent, upon the mode of the moment. If you visit friends you may need certain items not worn on boats or at hotels, dinner pyjamas, for instance.

Then, too, this spinning globe is beset with pitfalls for the unwary traveler. Will you be able to purchase the cosmetics you use en route? You may need linen or shantung walking shoes for Hawaii and Japan, or broad brimmed straw hats for Shanghai and Manila. Woollen sport clothes may or may not be necessary in the Bermudas; beach pyjamas may or may not be imperative along the Riviera. And even the most tropical of trips requires one warm top coat for boat wear. White bathing suits are smart this year and Vogue recommends one bathing suit in white and one in color. Next year, who knows?

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SPRING ISSUE Dec. 24  
EARLY SUMMER ISSUE Feb. 25  
SUMMER ISSUE April 25  
EARLY AUTUMN ISSUE June 25  
AUTUMN ISSUE Aug. 25  
WINTER ISSUE Oct. 25

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SOCIETY

### BIRTHS

NEW YORK

**Blank**—On September 28, to Mr. and Mrs. Henry Millet Blank (Evelyn Bayne), a daughter.

**Boyd**—On October 10, to Mr. and Mrs. John J. Boyd (Barbara Keillogg), a daughter.

**Crossman**—On September 25, to Mr. and Mrs. Edgar G. Crossman (Helen Farrell), a son.

**Faesy**—On October 5, to Mr. and Mrs. Robert A. Faesy (Margaret Dorothy Greene), a daughter.

**Fisher**—On October 7, to Mr. and Mrs. Harris B. Fisher, junior (Gwendolyn W. Talbot), a son.

**Gaillard**—On October 12, to Mr. and Mrs. William Dawson Gaillard, junior (Katherine Miller), a son.

**Graves**—On October 5, to Mr. and Mrs. Harmon S. Graves, junior (Audrey Kneeland), a daughter.

**Lawrence**—On October 7, to Mr. and Mrs. William Van Duzer Lawrence (Elinor C. Wurzburg), a daughter.

**Soune**—On September 30, to Mr. and Mrs. H. Christian Soune (Carol Mulford), a daughter.

DETROIT

**Barton**—On September 11, to Mr. and Mrs. Bertram James Barton (Frances Hopper), a daughter, Martha Ann Barton.

**Dillon**—On October 1, to Mr. and Mrs. Landelin Joseph Dillon (Catherine Holden), a son, Landelin Joseph Dillon, junior.

**Ford**—On September 27, to Mr. and Mrs. A. Raymond Ford (Grace Barbara Lindeman), a daughter, Julia Ann Ford.

**Kinder**—On September 30, to the Reverend R. Kinder and Mrs. Kinder (Margaret Beardsley), a son.

**Martin**—On September 28, to Mr. and Mrs. Harold W. Martin (Leona Clark), a daughter, Barbara Jeanne Martin.

**Swift**—On September 13, to Mr. and Mrs. Clarence Byron Smith (Mary Ilo Bromley), twin sons, James Byron Swift and John Ernest Swift.

PHILADELPHIA

**Biddle**—On September 27, to Mr. and Mrs. Craig Biddle (Alice J. Thompson), a son.

**Boyd**—On September 17, to Mr. and Mrs. George Boyd (Margaret Hayes Hamilton), a daughter, Anne Livingston Boyd.

**Stokes**—On September 28, to Mr. and Mrs. W. Standley Stokes (Ruth Cox), a daughter.

### DEATHS

NEW YORK

**Belding**—On October 13, Milo Merrick Belding, husband of Annie L. Kirk Belding.

**Eldredge**—On October 9, Seneca Dutcher Eldredge, husband of Frances Brown Eldredge.

**Gurnee**—On October 8, Walter S. Gurnee, husband of Marcelle Mason Gurnee.

**Hoyt**—On October 14, George S. Hoyt, son of the late Mr. and Mrs. Oliver Hoyt.

**Morrow**—On October 5, Dwight W. Morrow, husband of Elizabeth Cutter Morrow.

**Zabriskie**—On October 5, George Zabriskie, husband of Sarah F. Gray Zabriskie.

BOSTON

**French**—On October 7, Daniel Chester French, husband of Mary A. French French.

**Wainwright**—On October 7, Charles D. Wainwright, husband of Grace M. Hall Wainwright.

CHICAGO

**Foster**—On October 6, Stephen A. Foster, husband of Almeda Hodges Foster.

**Jones**—On October 2, Frank Hatch Jones, husband of Nellie Grant Jones.

**Scott**—On October 11, Frank H. Scott, husband of Edith Kribben Scott.

CINCINNATI

**Mitchell**—On October 9, Walter J. Mitchell, husband of Eva Sherlock Mitchell.

**Reese**—On October 13, the Right Reverend Theodore Irving Reese, husband of Louise Comins Reese.

CLEVELAND

**Thwing**—On October 8, Mary Dunning Thwing, wife of Charles F. Thwing.

PHILADELPHIA

**Taylor**—On October 3, Doctor J. Madison Taylor, husband of Emily Drayton Taylor.

PITTSBURGH

**Clause**—On October 9, William L. Clause, husband of the late Elizabeth Ann Fish Clause.

**Stevenson**—On October 10, James B. Stevenson, husband of Emilie F. Clow Stevenson.

### ENGAGEMENTS

NEW YORK

**Bates-Crimmins**—Miss Doris Wadsworth Bates, daughter of Mr. and Mrs. Chester Richmond Bates, to Mr. Artemus Holmes Crimmins, son of the late John D. Crimmins, junior, and Mrs. Charles I. Hoffman.

(Continued on page 34)

# MARIA GUY

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## SOCIETY

(CONTINUED FROM PAGE 33)

## ENGAGEMENTS (Continued)

**Gray-O'Donnell**—Miss Marian Munroe Gray, daughter of Mrs. Kenneth P. Budd, to Mr. C. Oliver O'Donnell, son of Mrs. John C. O'Donnell, of Washington, D. C.

**Holden-Stephenson**—Miss Mary Holden, daughter of Mr. and Mrs. B. M. Holden, to Mr. Roger Stephenson, son of the late Edward Louis Stephenson and Mrs. Stephenson.

**Janeway-Keeler**—Miss Francesca Janeway, daughter of Mrs. Theodore Caldwell Janeway, to Mr. Martyn D. Keeler, son of the Reverend Wendell P. Keeler and Mrs. Keeler.

**Jones-Warburton**—Miss Ruth Jones, daughter of Mr. and Mrs. Charles Lafayette Jones, to Mr. William John Warburton, son of Mrs. Elisha Carson Pennal.

**Livengood-Finger**—Miss Sally Livengood, daughter of Mr. and Mrs. C. A. Livengood, to Mr. William L. Finger.

**Sims-Fiske**—Miss Adelaide Sims, daughter of Rear-Admiral William S. Sims and Mrs. Sims, to Mr. Robert Francis Fiske, son of Mr. and Mrs. Redington Fiske.

**Slade-Babcock**—Miss Katherine Slade, daughter of Mrs. Prescott Slade, to Mr. Henry Dennison Babcock, son of Mr. and Mrs. Woodward Babcock.

**Watson-Hammond**—Miss Jean Watson, daughter of Mrs. George John Watson, of Mexico City, Mexico, to Mr. S. Alexander Hammond, junior, son of Mr. and Mrs. S. Alexander Hammond.

## BOSTON

**Welch-Dane**—Miss Barbara Welch, daughter of Mrs. Roger Wolcott, junior, to Mr. Ernest B. Dane, junior, son of Mr. and Mrs. Ernest B. Dane.

## DETROIT

**Campbell-Rubright**—Miss Mary Isabel Campbell, daughter of Mr. and Mrs. Robert Campbell, to Doctor Leroy W. Rubright, son of Mr. and Mrs. Edward John Rubright.

**Pratt-Rasch**—Miss Jeannette Elizabeth Pratt, daughter of Mr. and Mrs. Denton D. Pratt, to Mr. Frederick Lewis Rasch, son of Mr. and Mrs. Frank A. Rasch.

**Wollenberg-Dinan**—Miss Florence Zoe Wollenberg, daughter of Doctor Robert A. C. Wollenberg and Mrs. Wollenberg, to Mr. John Thomas Dinan, son of Mrs. Joseph A. Burns.

## PHILADELPHIA

**Butcher-Hill**—Miss Mary Louisa Butcher, daughter of Mr. and Mrs. Howard Butcher, junior, to Mr. Julian W. Hill, son of Mrs. Werner K. Hill.

**Dashiell-Wieland**—Miss Virginia Paschall Dashiell, daughter of Mr. and Mrs. Phillip Thornton Dashiell, to Mr. Daniel Alexander Wieland, son of Mr. and Mrs. Alfred Wieland.

**Dolan-Sellar**—Miss Rita Dolan, daughter of Mr. and Mrs. Clarence W. Dolan, to Mr. Norrie Sherman Sellar, son of Mr. and Mrs. Norrie Sellar.

**Galloway-Grove**—Miss Jane G. Galloway, daughter of Mr. and Mrs. Charles Douglas Galloway, to Mr. Henry S. Grove, second.

**Okie-Richardson**—Miss Delphine Harrison Okie, daughter of Mr. and Mrs. John Mickie Okie, to Mr. Walden Jones Richardson, son of Mr. and Mrs. Clayton Thomas Richardson.

**Reichner-Clothier**—Mrs. Aiken Reichner,

## ENGAGEMENTS (Continued)

daughter of Mrs. Henry Blackwell Bartow, to Mr. Isaac H. Clothier, third, son of Mr. and Mrs. Isaac H. Clothier, junior.

**Wilbur-Reeve**—Miss Eleanor Biddle Williams Wilbur, daughter of Mr. and Mrs. Lawrence Hillhouse Wilbur, to Mr. J. Stanley Reeve, junior, son of Mr. and Mrs. J. Stanley Reeve.

## WILMINGTON

**Tatnall-McEwen**—Miss Esther Warner Tatnall, daughter of Mr. and Mrs. Henry Lea Tatnall, to Mr. Willard Lewis McEwen, son of Judge H. W. McEwen and Mrs. McEwen.

## WEDDINGS

## NEW YORK

**Burke-Andrus**—On October 30, Mr. Walter Anthony Burke, junior, son of Mr. and Mrs. Walter Anthony Burke, and Miss Dorothy Bourne Andrus, daughter of the late William Lloyd Andrus and Mrs. Edward W. Pinkham.

**Camp-Milliken**—On October 30, Mr. Frederic Edgar Camp, son of the late Frederic E. Camp and Mrs. Horace Bullock, and Miss Alida Milliken, daughter of Doctor Seth Minot Milliken and Mrs. Milliken.

**Clayburgh-Corlies**—On October 29, Mr. Albert Henry Clayburgh, son of Mr. Albert Clayburgh and Madame Alma Clayburgh, and Miss Barbara Corlies, daughter of Mr. and Mrs. Arthur Corlies.

**Fenton-Douglas**—On October 9, Mr. Martin Fenton, son of Mrs. Charles Wendell Fenton, of Haven, Massachusetts, and Miss Katherine Elinor Douglas, daughter of Mr. and Mrs. Archibald Douglas.

**Green-Marston**—On November 4, Mr. James L. Green, son of Mr. and Mrs. Ashbel Green, and Miss Mary Marston, daughter of Mr. and Mrs. Hunter S. Marston.

**Knapp-Elliman**—On November 18, in Grace Church, Mr. Edward S. Knapp, junior, son of Mr. and Mrs. Edward S. Knapp, and Miss Edith Coppell Elliman, daughter of Mr. and Mrs. Lawrence B. Elliman.

**Rossiter-Kimball**—On October 2, in Saint John's Church of Lattington, Locust Valley, Long Island, Mr. Arthur W. Rossiter and Mrs. Ella Guthrie Kimball, daughter of Mr. and Mrs. William D. Guthrie.

**Starr-Siedenburg**—On October 10, Mr. Howard Danforth Starr, son of Mr. Howard White Starr, and Miss Louise Kathryn Siedenburg, daughter of Mrs. Reinhard Siedenburg.

**Sutro-Hiss**—On October 16, Mr. John A. Sutro, son of Mr. and Mrs. Alfred Sutro, of San Francisco and Atherton, California, and Miss Elizabeth Hiss, daughter of Mrs. Philip Hanson Hiss.

**Wood-Ford**—On October 10, Mr. Rawson Lyman Wood, son of Mrs. Austen Gray, and Miss Elizabeth Frances Ford, daughter of Professor Jeremiah Denis M. Ford.

## BOSTON

**Almy-Lovering**—On October 8, Mr. Richard Almy, of Warrenton, Virginia, and Miss Ruth Lovering, daughter of Mrs. Lyman Lovering.

(Continued on page 35)


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# SOCIETY

(CONTINUED FROM PAGE 34)

## WEDDINGS (Continued)

**Burgin-Swain**—On October 24, Mr. C. Rodgers Burgin and Miss Helen Swain, daughter of Doctor Howard T. Swain and Mrs. Swain.

**Castle-Cool**—On October 3, in Trinity Church, Mr. Clifford DeWitt Castle, junior, son of Mr. and Mrs. Clifford DeWitt Castle, of Springfield, Massachusetts, and Miss Mary Gilbert Cool, daughter of Mrs. William A. Buttrick.

**Sturgis-Morse**—On October 12, Doctor George Putnam Sturgis and Miss Harriet Morse, daughter of the late Robert Cunningham Morse and Mrs. Theodore Edmondson Brown.

**Bicknell-Hanna**—On November 4, Mr. Warren Bicknell, junior, son of Mr. and Mrs. Warren Bicknell, and Miss Kate Hanna, daughter of Mr. and Mrs. Howard M. Hanna.

**Gruener-Crowell**—On October 13, Mr. James Coie Gruener, son of Mr. and Mrs. James H. Gruener, and Miss Florence Crowell, daughter of Mr. and Mrs. Benedict Crowell.

**Barr-Butler**—On October 10, Mr. Andrew Wilson Barr, son of Doctor Alfred H. Barr, of Chicago, Illinois, and Miss Edith Gregory Butler, daughter of Mr. and Mrs. Lawrence Knight Butler.

**Bleakley-Weber**—On October 17, Mr. Donald Everett Bleakley, son of Mr. and Mrs. John Francis Bleakley, of Cedar Rapids, Iowa, and Miss Marjorie Hamilton Weber, daughter of Mr. and Mrs. Frank Joseph Weber.

**Bourke-O'Shaughnessy**—On October 24, Mr. Francis Harold Bourke, son of Mr. and Mrs. Michael J. Bourke, and Miss Martha Mary O'Shaughnessy, daughter of Mr. and Mrs. Joseph F. O'Shaughnessy.

**Koenig-Nesbitt**—On October 10, Mr. Peter John Koenig, son of Mrs. Eleanor Koenig, and Miss Jean Dorothea Nesbitt, daughter of Mr. and Mrs. William John Nesbitt.

**McHaffie-Zimmerman**—On October 10, Mr. John Duffield McHaffie, son of Mrs. William McHaffie and the late Judge McHaffie, of Hamilton, Ontario, and Miss Beryl Louise Zimmerman, daughter of Mr. and Mrs. Albert H. Zimmerman.

**Churchman-Newhall**—On October 14, in Saint John's Church, Mr. W. Morgan Churchman, junior, son of Mr. and Mrs. W. Morgan Churchman, and Miss Eleanor Newhall, daughter of Mr. and Mrs. Daniel Allerton Newhall.

**Fenton-Douglas**—On October 9, Mr. Martin Fenton, son of Mr. and Mrs. Charles Wendell Fenton, to Miss Katherine Elinor Douglas, daughter of Mr. and Mrs. Archibald Douglas.

**Leser-Smith**—On November 11, Mr. Curtin Leser, son of Mrs. E. Percival Neall and the late Arnold Leser, and Miss Christine Wetherhill Shillard Smith, daughter of Mr. and Mrs. C. Shillard Smith.

**Musgrave-Swann**—On October 10, Mr. Percy Musgrave and Miss Marguerite Swann, daughter of the late John Butler Swann and Mrs. Swann.

**Palmer-Knowles**—On October 9, Mr. Alan Maxwell Palmer and Miss Mary C. S.

## WEDDINGS (Continued)

Knowles, daughter of the Reverend Doctor Archibald Campbell Knowles and Mrs. Knowles.

PITTSBURGH

**Bedford-Stewart**—On October 13, Mr. Frederick Henry Bedford, junior, son of Mr. Frederick Henry Bedford, and Miss Margaret Wright Stewart, daughter of Mr. and Mrs. William Lincoln Stewart.

SAINT LOUIS

**Kilgen-Michel**—On September 26, Mr. Eugene R. Kilgen, son of Mr. Charles C. Kilgen and the late Louise Robyn Kilgen, and Miss Marie Von Phul Michel, daughter of Mr. and Mrs. Charles E. Michel.

SAN FRANCISCO

**King-Bishop**—On September 25, Mr. Lionel B. King, son of Mr. C. Van H. King, and Miss Celia Bishop, daughter of Mr. and Mrs. Roy Bishop.

## DÉBUTANTE PLANS

NEW YORK

**Hope**—On December 30, in the Ritz-Carlton, a dinner-dance, for Miss Helen Talcott Hope, daughter of Mr. and Mrs. Walter Ewing Hope.

**Lansing**—On December 28, in the Ritz-Carlton, a dance, for Miss Mary Livingston Lansing, daughter of Mr. and Mrs. Cleveland Cox Lansing.

**Pagenstecher**—On December 30, in the Crystal Room of the Ritz-Carlton, a dinner-dance, for Miss Dorothy Helen Pagenstecher, daughter of Mr. and Mrs. Albrecht Pagenstecher.

**Rogers**—On November 25, at the Ritz-Carlton, a dinner-dance, for Miss May Dodge Rogers, daughter of Mr. and Mrs. John S. Rogers.

**Smith**—On January 2, at the Waldorf-Astoria, a dinner-dance, for Miss Mary King Smith, daughter of Mr. and Mrs. King Smith.

**Sterling**—On November 27, at the Ritz-Carlton, a dinner-dance, for Miss Edythe Sterling, daughter of Mr. and Mrs. Duncan Sterling.

**Sykes**—On December 21, at the Ritz-Carlton, a dinner-dance, for Miss Peggy Sykes, daughter of Mr. and Mrs. Walter H. Sykes.

**Wickwire**—On November 25, at the Hotel Pierre, a dinner-dance, for Miss Constant Jean Wickwire, daughter of Mr. and Mrs. Jere Raymond Wickwire.

**Wylie**—On December 29, at the Waldorf-Astoria, a dinner-dance, for Miss Isabel M. Wylie, daughter of Doctor Robert H. Wylie and Mrs. Wylie.

PHILADELPHIA

**Caldwell**—On December 23, a dinner-dance, for Miss Jean Caldwell, daughter of Mrs. J. Emmott Caldwell.

**Francine**—On November 28, a dinner-dance, for Miss Laura S. Francine, daughter of Mrs. Albert P. Francine.

**McMullin**—On December 23, a dinner-dance, for Miss Elizabeth Torbert McMullin, daughter of Mr. and Mrs. Norman W. McMullin.

**Schoch**—On December 21, a supper-dance, for Miss Louise Schoch, daughter of Mr. and Mrs. Layton M. Schoch.

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## V O G U E

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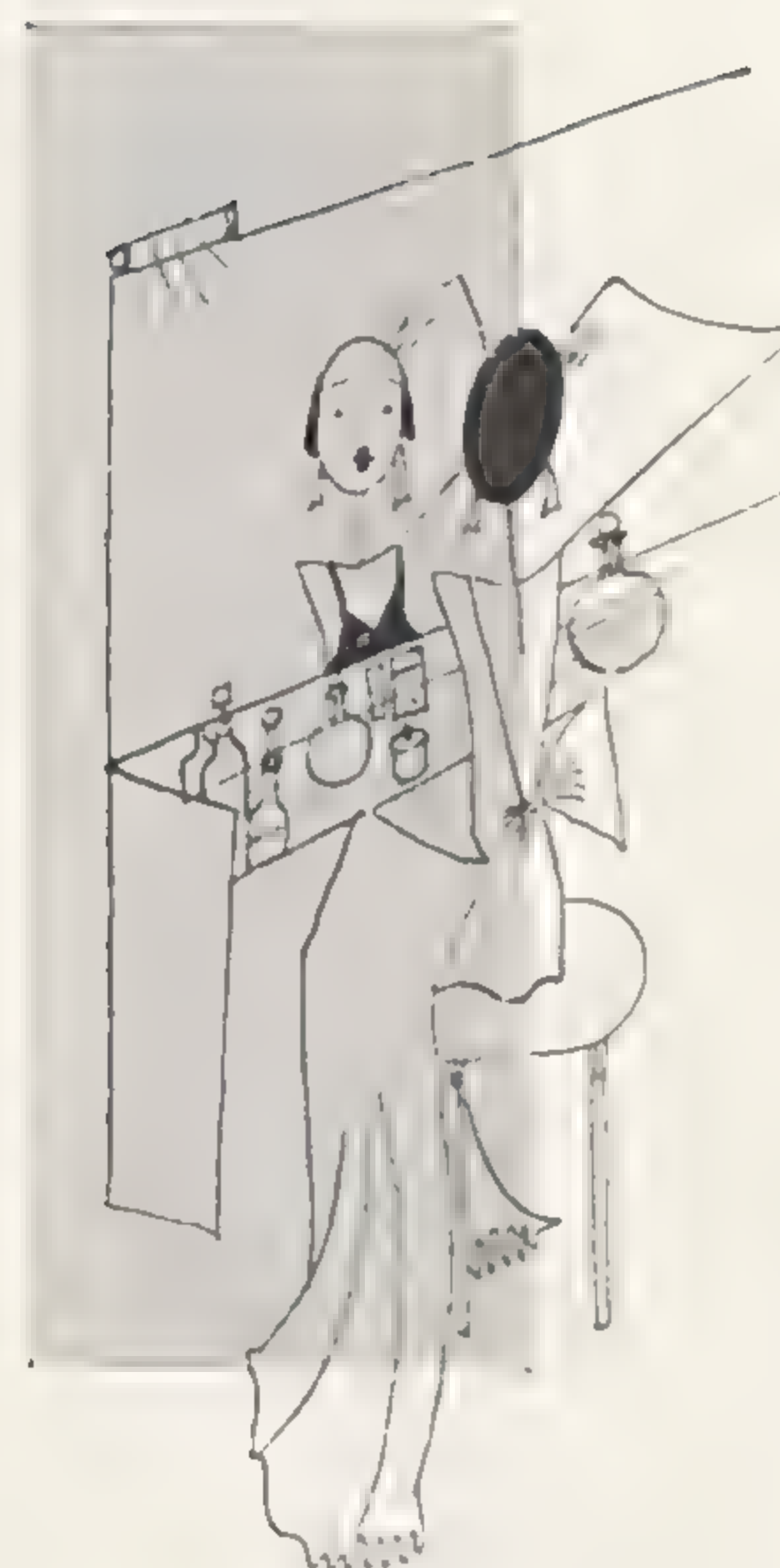
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Vol. No. 78 No. 10

Whole No. 1424



NOVEMBER 15, 1931

## THE CONDÉ NAST PUBLICATIONS, INC.

Condé Nast, President/Francis L. Wurzburg, Vice-President/W. E. Beckerle, Treasurer/M. E. Moore, Secretary/Frank F. Soule, Business Manager/Printed in the U. S. A. by the Condé Nast Press/Title Vogue registered in the U. S. Patent Office. Executive and Publishing Offices: Greenwich, Conn. / Editorial Offices—Graybar Building, 420 Lexington Ave., New York, N. Y.—Cable Address: Vonork, New York. Vogue foreign addresses: London, 1 New Bond Street, London W. 1—Cable address, Volon; Paris, 65-67 Avenue des Champs-Élysées—Cable address, Vopar.

Subscriptions for the United States, Mexico, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, \$6 a year in advance. Single copies, 35 cents. In Canada, \$1.50 a year extra for postage. For other countries, subscription prices will be furnished on request. Address all correspondence to Vogue, Greenwich, Conn.

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# P r e s t i g e



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## Vogue's-eye View of the Mode

WE are too intelligent, we twentieth-centuryans, to think that beauty is a gift of the gods—something you either have or you haven't. We belong to a generation that believes anything is achievable—anything can be self-made—that an ugly duckling is ugly only through her own fault.

Rather strange it is, then, that beauty escapes so many of us. There is a catch in the philosophy somewhere—a fly in the ointment—some place where we fall down.

What sort of a face do you want your mirror to fling back? You don't know definitely. You haven't quite made up your mind. You grope in the dark. To-day, you'd like to be one thing, to-morrow another, next year heavens knows what. It's this shilly-shallying that is the stumbling-block. You vacillate, and beauty slips through your long fingers. The good old pearl of wisdom—know thy-

self—needs to be flung in your teeth. The Big Captains of Industry would say you lack Vision—your goal isn't clear.

The goal of all goals, to be sure, is beauty in a first edition—an original. The beauty who can be the first of her kind—the one whom all others imitate—stands on the pinnacle of loveliness. But this is a rare phenomenon, and it takes a great creative mind. Failing that, you can pick a good model and make yourself into an excellent copy—with enough revisions to stamp your name upon it. Say to yourself, "I shall be a Byzantine madonna, a clean-scrubbed American beauty, a Dietrich, an ephemeral Laurencin"—and, once decided, be it.

And don't let Despair sit on your dressing-table. Many a beauty is a beauty because she thinks it. The world—bless its heart—takes you at your own valuation.



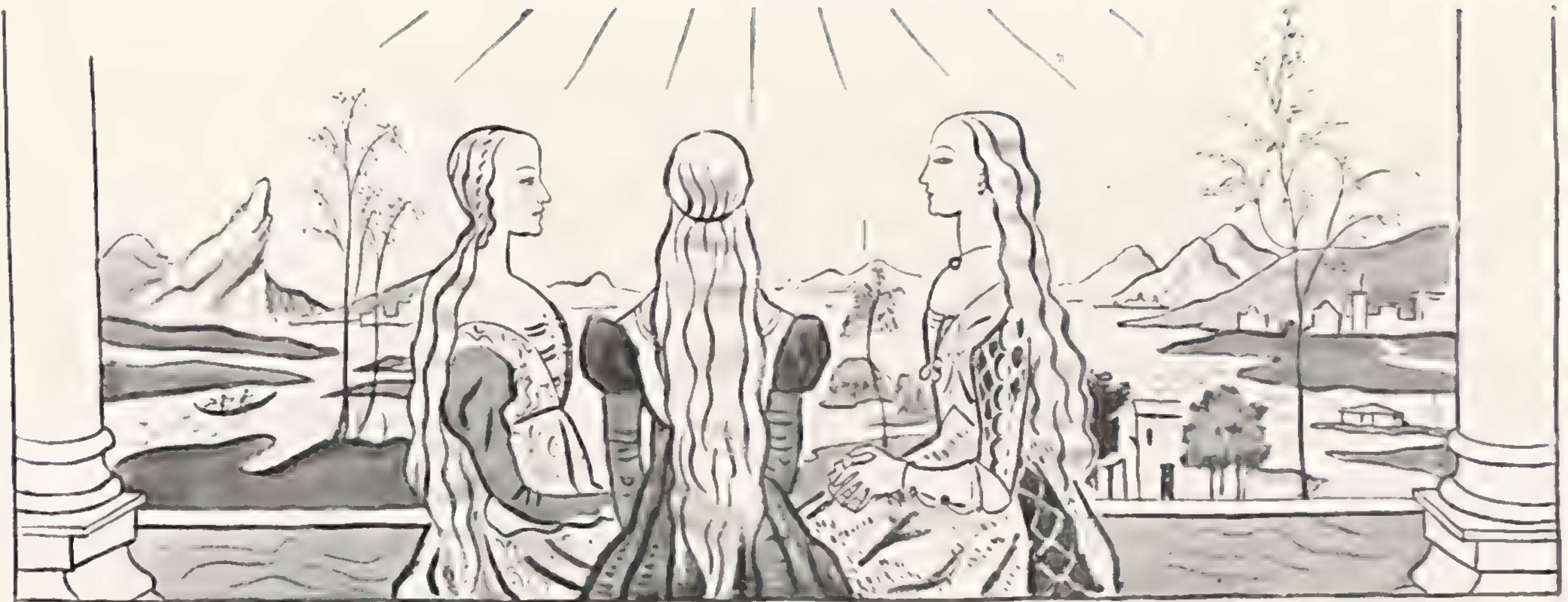


STEICHEN

**Mrs. Harry Payne Whitney**

One of the most interesting women in the country to-day, long a champion of contemporary American talent and herself a sculptor of note, Mrs. Harry Payne Whitney, the former Gertrude Vanderbilt, now endows and installs with great taste and intelligence the Whitney Museum of American Art, which is described further on page sixty-six of this issue





# THIS COSMETIC CENTURY

by Vicki Baum



SINCE I have written a comedy, "Beauty Parlour," I am often asked if I made special studies to be able to describe that setting. Well, I do not think that is necessary. Every woman, nowadays, is an expert in the science of cosmetics and is very well acquainted with the routine in beauty parlours. We live, so to speak, in the cosmetic era.

Not that there have not always been cosmetics. We need not mention the subtle accomplishments of the Egyptians, their understanding of oils and of herbs, or the ladies of the Renaissance, who sat on the roof all day long, through every season, bleaching their hair. Our mothers, too, had something on the order of cosmetics—borax mixed into the water they washed with, you will recall, and glycerine for their hands. And there were some extremely subtle ladies of fashion who even laved their faces and necks, their arms and hands, with milk and used the juice of lemons in their cultivation of beauty.

Well, we have departed far from those simple cosmetic practices. One can read statistics of the great sums of money that are put in circulation by the craft of cosmetics, how many people live on it, and how many women can not live without it. Our entire life, in fact, is permeated by cosmetics. Women are active in the art of cosmetics; men are passive. They probably do not know that three-quarters of their decisions, their feelings, their likes and dislikes, are brought about with the help of cosmetics. If a man has to make his choice between two women, he always decides by

appearance. Always—even if he seldom does it consciously. He not only does so in love, but also professionally. For every woman who is seeking a position, her hair-dresser, her perfume, the shade of her powder, the artful curl of her hair, the very tint of her finger-nails—are of fateful importance.

Now, men in their innocence, keep saying: We don't care for painted women; we like naturalness, beauty, and so on. But, unfortunately, beauty and naturalness are not always synonymous. When men say "not made up," they mean—every woman knows it—"well made up." So well made up that one does not notice it, so made up that one can believe it, one does not question it; but, above all else, not "not made up."

This whole effort which women make—for proper cosmetic treatment takes up pretty much of one's time and energy to-day—is characteristic of the age we live in. But not accidentally so. The demands made on women have become harder during the last few years. More than ever before, they must endeavour to remain young and attractive—for a professional career, as well as for marriage. What women are seeking in the cells of beauty salons is, in brief, the means to enable them to defy competition—a competition that grows increasingly difficult.

Do they find what they seek? Yes, there seems to be no doubt about this. One might say that nowadays every woman can look pretty, if she really tries, and none needs to grow old.

How all that magic is accomplished is rather hard to tell. For fashions in cosmetics change, just as do fashions in clothes. One season, it is only hot compresses that will make one beautiful, and the next, everything has to be rubbed with ice. In autumn, the beauty specialists put you



under sun-ray lamps, and in spring, bleaching creams are applied, to make you as white as a swan. Soon, you are told that your skin must breathe, and again, that it must never be without a protective layer of fat. It is the same story with massages. One time, only the vibrator will do as a weapon in the cause of beauty, and again, there are rub-downs, and another time, nothing but electric applications are prescribed, and still another, the only right treatment is "tapping." One fashion displaces another—and always the past one was bad, and the new kind is the only correct one. The strange part of it is, though, that every different method actually helps one. Probably, the real truth is that one only has to bother a little with one's appearance in order to look better.

Now, beauty consists of several layers which—I almost might say, exactly as in an onion—lie one placed over the other.

Outside, on top, is the make-up: rouge, powder, permanent wave, lipstick, and mascara. This is important—very important! But yet, the effect that it gives, the charm that it adds, are no more permanent than the make-up itself—and with make-up alone, no love, no friendship, not even a position, can be kept in the long run. At least, that is my opinion. Under this layer, there must always be a well-cared for surface: a smooth, healthy skin, glistening hair, all that can be obtained with the intelligent use of creams, lotions, ointments, and oils. Make-up applied on a badly cared for face is among the most terrible sights one can imagine.

Yes, and still another layer further down, the science of cosmetics begins to become vital: the point where the care of beauty is identical with the care of one's health. The kind of nourishment one takes is just as important a factor in the science of cosmetics as the make-up—more so, in fact—and it is my impression that in America this fact



THE GREATEST BEAUTIFIER—LOVE

is better known than anywhere else. I do not mean merely a diet that will keep you slender. It is quite an art to balance your calories and to consume as much milk and butter as the health of your skin demands—and yet not gain weight; or as much sugar as the nerves require—without growing fat. A nervous woman makes everybody around her nervous—and yet she may have the most perfect figure and beautiful face one could wish for. The science of cosmetics has many accessories: air, food, baths, exercise, sleep, each plays its part.

Sleep is a very old and a very important cosmetic adjunct; in fact, it is one of the most important. There are women who can sleep themselves young and beautiful, in a nap stretched between tea and dinner; women for whom sleep not only unknits the ravelled sleeve of care, but irons out the very lines care leaves. And there are women who dance, smoke, and dissipate away their complexions every night of the week, without paying back in the arms of Morpheus by day.

But one may be healthy, well cared for, and well made up, pretty, and slender, and sleek—and possess no attraction. I don't know if what I mean can be called cosmetics. What I mean is the culture of one's being, one's character, or, to use an old-fashioned word, one's soul. It is the deepest layer of the cosmetic system. One can not buy it, and beauty parlours have no apparatus for it. What I mean is in the look, the smile, the walk, the voice, the expression of the mouth, the movement of the hands. What I mean is—first comes culture, and then comes beauty culture.

I must beg your pardon—I have overlooked the most important and effective beauty recipe of all, the eternal one, the true one, the incomparable one. Every one of us, in our own experience, has seen it make beautiful women glorious, and less beautiful ones beautiful: a happy love.



SLEEP, BEAUTY, SLEEP!





## GILDING IMPROVES THE MODERN LILY

The Hon. Mrs. Richard Norton (first of these British beauties) has changed her sleek, Garbo, long-behind-the-ears coiffure for a very curly effect with a ribbon drawn through the curls

Lady Buchanan-Jardine (second) wears her hair in an elaborate style with set waves and sausage curls, and the result, though very Edwardian, suits her Schiaparelli clothes

Lady Melchett (third from the top) has abandoned her well-known fringe and given encouragement to a deep soft wave, and she now looks like a mediaeval page with a difference

Lady Milbanke (fourth and in the middle) parts her hair low on one side, waves it smoothly across her head, and trains the ends to turn into sausage curls at the sides of her face

Lady Louis Mountbatten gives width to her brow by a sweep of hair across the top and encourages a roll curl at the ends of her hair, which looks like an eighteenth-century wig

Lady Victor Paget (next to bottom) disregards the longish hair and wears hers as sleek as can be. The three wisps of hair that push out against her face soften it smartly

The Hon. Mrs. Reginald Fellowes has grown her hair. She pulls it back tight to her head exposing her temples and ears, with a result that is in keeping with her Victorian evening dresses

BRITISH  
BEAUTY





HOYNINGER-MUENÉ, PARIS

# BAS RELIEF

**By Vionnet**

BEAUTY, although scarce, seems to be one with matter and energy. The supply of it on earth never entirely runs out. It keeps cropping up, and what's more, it keeps cropping up in its oldest, most classic manifestations. It lacks novelty, defies imitation, and excites the wonder of the crowd in much the same way as the ageless moon does these things.

And so when in the year 1931 a designer named Vionnet makes a garment called a pyjama, and a woman with a long, graceful, leggy figure puts it on, we look at those classic lines, that eternal grace, and get the very self-same thrill that the Athenian populace must have had





VIONNET'S PALE PINK CRÊPE ROMAIN PYJAMAS; FROM HATTIE CARNEGIE

when they went to look at Citizen Phidias's new achievement, the Parthenon.

They must have wondered how in the world the sculptor chap put that wonderful flowing quality into his stone drapery, his carved limbs; now, we wonder how on earth Vionnet cut these pyjamas to such perfect proportions, how a twentieth-century young woman can have so much of the glory that was Grecian, and most of all how the photographer posed the whole business so as to give us once again in a new medium the symmetry, the balance, the look of restrained flight, and the same magnificent massing of drapery that has had the world in ecstasies

since that ancient day when the Parthenon went up.

Photography is the newest of artistic mediums; pyjamas are the newest of sheaths for the female form; and yet the one has taken a picture of the other, and the combination gives us a result that is not new or old, not modern or classic, but ageless like Botticelli's "Spring," a "Ninth Symphony," a Sphinx, or a sunset. But even this result does not approach in antiquity our reaction to it. Long before we gasped at sky-scrapers, centuries before the Greeks stared upwards at their friezes, man felt this curious catch within, this purely primitive, almost unbearable, yet wholly admirable reaction to beauty.





### A full-blown fashion in sleeves

SADA SACKS' black dress accented by a mustard-yellow silk scarf is made of the rough silk crêpe that is the greatest news of the moment. The scarf tucks under the belt

VERA SANVILLE chooses red and black, good gambling colours, as certain winners. Here, red is heads, and black is tails, so to speak. The fabric is Cou-durier's new velvet, "Bagheera"

BRUCK-WEISS offers this bright green crêpe dress, which is trim and tailored except for its sleeves, where fulness at the elbows is smartly contradictory. Note the square buttons

GERVAIS shows this dark blue crêpe dress, which does something very nice to the figure. The dark red yoke scarf brings in a wintry note that is additionally flattering





### The rustle of silk under fur

BERGDORF GOODMAN, too, sponsors the new crinkled crêpe in this beige dress with a black scarf slipped through its black leather belt—perfect under a black fur coat

SADA SACKS has this black crêpe dress covered with horizontal tucks and trimmed with a gay red suède belt. Nothing could be smarter for morning wear under a black fur coat

BEST offers a pale blue dress as a good companion for a black or brown coat. This one of crêpe, designed by Vionnet, has a faggoted collar that ties in the back or the front



# JEWELS

**make a grand**

**slam in diamonds**



- A necklace or two bracelets—the diamond strands at the top of the panel form either; Brand Chatillon. Like the other jewels, they are shown against the transparent paper that jewellers use in designing
- The bracelet of platinum with link joinings has round and baguette diamonds; Brand Chatillon
- A clip, with its innumerable uses, is indispensable. The platinum clip at the extreme left is set with a fancy diamond and round and baguette diamonds; from Brand Chatillon
- Brooches with hanging jewels are new. The one at the left has four carved melon-shaped emeralds, an emerald-cut diamond, and smaller diamonds; Black, Starr and Frost-Gorham
- Jewelled hairpins are back. The wing-shaped pin combines round and square diamonds; Mauboussin
- The ring shown in two views on the opposite page has an aquamarine with the new Prismette cut, set with small square sapphires and diamonds; Black, Starr and Frost-Gorham
- The earring also has a Prismette-cut aquamarine, with baguette and round diamonds; Udall and Ballou
- The two similar bracelets on page 19 illustrate the vogue of wearing two diamond bracelets with varicoloured stones. One has calibre sapphires, one rubies; Udall and Ballou
- The brooch unfastens to become clips, one with ruby beads, one with emerald. Both have a marquise diamond centre, baguette and small diamonds; Black, Starr and Frost-Gorham
- Two-stone rings are very chic. This one combines an emerald and an emerald-cut diamond; Udall and Ballou
- A cabochon emerald, emerald beads, and baguette and small diamonds meet in the bracelet at the right on the opposite page. It's from Black, Starr and Frost-Gorham

BRAND CHATILLON • BLACK, STARR AND FROST-GORHAM • MAUBOUSSIN





UDALL AND BAILOU • BLACK, STARR AND FROST—GORHAM





MILGRIM • KNOX • MRS. FRANKLIN, INC. • PECK AND PECK

**The new broad-shouldered look in the country**



# COATS

## are top-heavy

The camel's-hair suit at the extreme left on the opposite page is perfect for football days. The skirt is in brown, and the bulky jacket in beige-and-brown, diagonally striped, is very smart

The beaver collar on the soft green coat next to the left on the opposite page may be worn in half a dozen flattering ways, and the big beaver cuffs on the sleeves add tremendous chic

Plaid wool blends smartly with a country landscape. This coat in brown-and-white has great simplicity. It is worn over a brown wool dress with touches of white in the yoke and scarf

Corduroy in dark greens and browns is sweeping over the countryside. It is used for the suit at the right on the opposite page, which is a very chic model for walking in the country

Here (left on this page) is that top-heavy look that is so chic in town—on a suit of dark green wool and black Persian lamb. The pale green satin blouse is embroidered in dark green

On the wine-red wool suit in the middle of the group on this page, a bracelet collar of mink gives the chic feeling of bulk. Mink cuffs trim the sleeves of the snugly buttoned jacket

Bulky above, slender below, and chic from its black Persian lamb collar to its black woolen hem-line is this Chanel coat with a beltless, fitted waist-line and deep Persian lamb cuffs



MODELS FROM PEGGY HOYT





AUGUSTABERNARD—BENDEL • AUGUSTABERNARD—STEIN AND BLAINE

### Emerald and ebony

Green brings a fresh vivacity into the evening mode. Augustabernard uses it in "584," a crêpe romain dress that thins the figure amazingly and is easy to wear. You may combine this dress with any length of wrap

This ermine and velvet wrap, "635," is really a scarf. You drape the ends over your arms, like sleeves, then cross them and fling them to the back. Red velvet and sable are another combination in which this wrap is seen





MAINBOCHER—HOLLANDER

Here is one of the ravishing colour combinations from Mainbocher—tangerine velvet on chartreuse-yellow crêpe. Strategic bows accent the height of the décolletage in front and the depth of the décolletage in back

### **Chartreuse-yellow and tangerine**





FAY WRAY

STEICHEN



DOROTHY GISH

- Dorothy Gish is shown in costume in the leading rôle of "The Streets of New York," the first of a cycle of plays to which the New York Repertory Theatre is treating Broadwayfarers
- Fay Wray (in private life Mrs. John Monk Saunders) is starred in "Nikki," a musical version of her husband's stories about Nikki and her War Fliers
- The Theatre Guild, with its customary courage, is presenting a trilogy, "Mourning Becomes Electra," which, since it requires three nights for a complete performance, is to be produced twice weekly. Alla Nazimova plays in this latest drama by Eugene O'Neill



# SEEN ON THE STAGE

by David Carb

**B**ROADWAY, which a short time ago was staggering about murmuring in tear-washed tones that the theatre is dying, has changed its lament in the last fortnight; it now howls that only musicals can succeed any more. And if one ventures to disagree, triumphant fingers are pointed at the Apollo and the Liberty Theatres, the head inclines in the direction of the Earl Carroll, and an expression that if congealed into letters would spell "Now who's right?" comes into the eyes of the harbinger of disaster. Futile to assert that at the moment only musicals are doing what they try to do and doing it well. Broadway will not even listen. And that is the cause of the depression in which the theatre finds itself. Broadway will neither listen nor observe, and so does not learn.

It can not be repeated too often that but one thing is wrong with the current theatre: the quality of what it offers. "The Barretts of Wimpole Street," "Grand Hotel," and "Once in a Lifetime"—romance, melodrama, and satirical force, each excellent in its genre—played to large audiences even during the unprecedented heat and the financial panic of the past summer. No play produced so far this season has had any *raison d'être*, and they have all failed summarily. To those who can see, that is a most hopeful harbinger of the theatre's future. Without an audience, a play does not exist; if, therefore, large numbers of people flock to see the good and with equal unanimity remain away from the bad and the indifferent, the theatre will soon become again the great popular art. And the practitioners who can not comprehend that fact will shortly go into involuntary retirement. Indeed, they are already on their way there.

"SINGIN' THE BLUES": The firm of Aarons and Freedley is in no such danger. Heretofore, they have limited their activities to producing lively, but formula musical comedies. Their latest, "Singin' the Blues," is far from formula and yet remains a musical show. Billed as "A Negro Melodrama," it is exactly that in the accurate meaning of the words. The songs and choruses and dances are indigenous to the drama; the story could not be truly told without them, since more than half the action must take place on the floor and behind the scenes of night-clubs.

John McGowan, the author, has written an unsubtle, direct Negro melodrama that pretends to be no more than it is. It tells of a murder in a Chicago pool-room, the hurried exodus to New York of Jim Williams, his adventures in the metropolis with the law—in the shape of a plain-clothes policeman—and his love for Susan Blake, a featured performer in Harlem cabarets. The



STEICHEN

MADAME ALLA NAZIMOVA

author's work is immensely aided by the players, who interpret it, by Bertram Harrison's direction, Donald Oenslager's settings, and the dancing numbers arranged by Sammy Lee. In fact, "Singin' the Blues" is complete, a production which in every detail achieves what it attempts to achieve and, therefore, provides an absorbing, exhilarating evening in the theatre.

As Jim Williams, Frank Wilson (the original Porgy) more than maintains the splendid reputation he made in the earlier rôle. He shows in this portrayal the same deep tenderness, pathos, undefined longing, and fine, resonant masculinity—the same, but richer, mellower. The Susan Blake of Isabell Washington is true from her first appearance to her last, not an easy task, since she must be a light cabaret performer profoundly in love. When she sings the title song aided by a plantation chorus in silhouette, she literally "stops the show." It is stopped also when The Four Flash Devils dance. Like her sister, the leading woman, Fredi Washington stays always within her rôle and vitalizes it. Most of the comedy, which is low, as it should be, falls to a little fellow named Mantan Moreland, who wastes none of it.

"Singin' the Blues" would not be outstanding, either as a melodrama or as a musical piece, or a mixture of the two, were it not for the way it is presented. The abandon, for which the Negro race is histrionically and Terpsichoreally famous, has been preserved in the production, fostered, allowed full play. It comes across the footlights in intoxicating abundance. The combination of that with the primitive melodrama, the songs and dances, the pictorial effects, the original design, and the manner in which the design is carried out, results in an entertainment invigorating, fascinating, unusual.

"GEORGE WHITE'S SCANDALS": By no distortion of word meaning can the new revue at the Apollo Theatre be called unusual. Except that (Continued on page 114)



# FORTY PLUS

## Do's and don'ts for evening

**D**O—if your hair is turning silver—take advantage of those glorious new evening colours that seem to be made for you—violet, purple, wine-red, prune, deep blue, pale grey-blue, or that new brown so deep you can't tell whether it is black or prune.

Do have a long evening coat. The sweep of length from chin to heel will make you look miraculously slender. If a huge fur collar gives you a choked effect, substitute a velvet collar. It is much more sleek.

Don't be afraid to show your back, this year. The chances are it's one of your nicest features—so wear a deep U or V décolletage cut almost to the waist. Ravishing as the new necklace or strap décolletages are—they are not for you. They expose too large an expanse of underarm—and, as a rule, the less daringly cut your armhole, the better.

Don't attempt to wear an extreme bustle. Leave that to the slim shaft of a young body. You can wear a modified one—such as that soft cascade on the lace dress on this page. It will camouflage a too, too hippy look cleverly. Onlookers won't know which is dress and which is you.

Do go in for bias cut, diagonal lines, surplice bodices. They're wonderful disguises of bulk. On the opposite page is a beautiful example.

Do own at least one lace dress. Never forget that lace is your best fabric, and it will look altogether new this year if it is in one of the colours already mentioned. Velvet is another of your fabrics—if you aren't a Large Lady. Don't let it cling spankily to you—it must be loose. You can't go wrong with crêpes and semi-sheer or sheer fabrics, and satin is smart for you if dull and soft and carefully made.

Do wear a train, if the occasion permits.

Don't accentuate your waist with a contrasting belt. Nothing is nicer than a draped waist—see the lamé dress on opposite page—to obliterate a slight thickening in this region. Soft, trailing tie ends help, too. Do read pages 80 and 81 for correct corseting for your figure.

Do wear your hair in the new way—brushed softly back from the temples and turned up higher in back than formerly—since the natural hair-line is the smart line of demarcation. Or brush it across the back and turn it over in a modified French twist at the side—as shown in the coiffure on page 68.



Mirande's lace dress looks surprisingly new because of its violet colour and its revival of point de Venise. The modified drapery is perfect to camouflage a hippy look. A lace scarf may be ordered; Saks-Fifth Avenue

Lace again, in the new wine-red that goes beautifully with grey hair. That great boon of the older woman—a jacket—tones down this gown's formality, and a draped bodice lends a softness that is sympathetic; Jay-Thorpé





You must not go through the season without one of these long wraps. This is of velvet, with a blue fox collar framing the face and giving width to the shoulders. The sleeves are extravagantly smart; from Peggy Hoyt

Callot raises this dress to the heights of formality by using a gorgeous orange-and-gold lamé. That soft draping at the waistline and the diagonal décolletage are excellent tricks to disguise any thickness; Bergdorf Goodman

Satin—when soft and dull and expertly handled, as in this dress—has no age limitations. Do observe that diagonal closing, the beltless waist, the soft tie ends falling at the side where they minimize hip width; Bruck-Weiss

This is Goupy's velvet gown in that new shade of sapphire-blue that was practically made for older women. And here is another flat, modified bustle that will do wonders for the less youthful figure. It is from Stein and Blaine





REED AND BARTON

ANTON BRUEHL

## AMERICAN SILVER

AFTER all, it may be that we Americans are really very Anglo-Saxon. It may be that we have been largely entertained in England since the War. It may be for a hundred different reasons, but the fact remains. We like silver to-day as the British like it, and we are using it in our houses more than we have in years and using it there because we find it decorative and beautiful. There is a vogue for London-looking dinner-tables very formally set with silver urns and candelabra. Cigarettes appear piled in heaps on beautiful silver shells. Brides are taking back wedding presents and exchanging them for silver vegetable dishes, like the old Georgian ones, for beautiful silver platters, salts, and peppers, and smart silver boxes with their crests engraved thereon. Beautiful silver services are all out at tea-time. Riots of zinnias are being arranged in simple silver bowls, and cocktails are being shaken in beautiful modern silver cocktail shakers.

Our children are going to be more fortunate than we, for, whereas we were saddled with inherited cake dishes with silver black-eyed susans on the rims and a host of fussy berry bowls, water-lily bud vases, and bad imitations

of antique styles, they are going to have a magnificent inheritance. The silver that is being made in America to-day is extremely simple and very beautiful in workmanship. All the big manufacturers are making very fine copies of old English and Irish silver and reproducing the sturdy old pieces of Paul Revere and the Early American silversmiths. Many of them are adapting old motifs, making one especially beautiful museum model and developing it in various forms. Some are creating original designs, modern, somewhat Scandinavian in type.

These enterprising silversmiths bring out new patterns every year to meet an ever-increasing demand for novelty. This modern American silver, like the Puritan craft of our own ancestors, is essentially simple. Like the old Colonial silver, too, it is designed for use. There are very few useless ornaments in the shops, but you can find any number of delightful little silver gadgets, pepper-mills, ash-trays, match-boxes, suit-case fittings, porringers, pushers, magnifying glasses—all sorts of well-designed utensils to fill our modern needs, in addition to the regular lines of flat and hollow-ware. (Continued on page 122)





WALLACE



WHITING

The table on the opposite page revives a smart centrepiece—a George I. urn and candlesticks. The flat silver and plate are of antique French design; Reed and Barton. Rodier's silk cloth is embroidered; Maison De Linge. Wedgwood plate and Bohemian glasses; from Plummer

Silver bowls have come back into their own and are seen on the smartest tables filled with flowers or fruit. Old or new in design, they make a chic lining for a Christmas stocking. This one (above) is a child of the best modern school—very simple and good; R. Wallace

Americana worshippers will find unalloyed pleasure in the new Duncan Phyffe design of this smart silver water pitcher—a delicate, but sturdy design adapted from Phyffe furniture and reproduced in the complete ensemble of flat and hollowware. It is from F. M. Whiting

Something of the newly old-fashioned quality that came in with Eugénie hats is to be seen in this dressing-table set of green enamel with pink and blue flowers and bow-knots of another generation; from the Thomae Company. The vase in the upper corner is from the Chintz Shop



THOMAE

ANTON BAUEHL





TOWLE

# GIFTS OF

**everlastingly smart**

# SILVER

Above is a perfect silver mine of ideas for Christmas gifts—a silver bowl in the new Symphony pattern; flat silver, a silver plate, and silver salt and pepper all in the beautiful Lafayette pattern; from Towle. The glass includes a melon plate with a monogram; water-glasses of old English design; and chic butter-plates; from Plummer. Squares of jade-green silk pieced together with mistletoe-embroidered net make the cloth; Mosse

The sort of a tea-service you might see in a great house in London—and a very plutocratic gift to the household gods of an American who follows the British tradition in her tea-service. Gorham made this beautiful copy of an original George II. model in the Royal collection. The tea-cups in white, green, and gold are reproductions of English bone china; Plummer. The cloth is of yellow linen with white appliqué; Mosse



ANTON BRUEHL

GORHAM



Almost a museum piece is this silver after-dinner coffee set—a gift of gifts for a Christmas bride or for that nicest hostess on your list who has thrown her house open to you all year. Anglo-Saxon in heritage, as you can tell from its William and Mary design, it has that distinctly British chic; Rogers, Lunt, and Bowlen. The silver cigarette box, ash-tray, and match-box are very smart; from International Silver

A coffee-table that makes a beautiful background for a silver service is this rare antique of old red lacquer; from Yamanaka. To complete the red-and-silver Christmas harmony—the old English coffee-cups have a Chinese design of red lacquered flowers; from Plummer. Very unusual and modern is the cigarette table-lighter in cylindrical form. It is of spinach-jade and has a chic top of coral and silver; Yamanaka



ROGERS, LUNT, AND BOWLEN • INTERNATIONAL SILVER



Masculine, severely simple, and a gem of a travelling companion is this London russet steer hide fitted case—a superb Christmas gift for a man. The fittings are in the “Challenger” pattern, devoid of all decoration and distinctly modern in feeling; from International Silver. The green-and-white pyjamas, yellow leather handkerchief case, and the coin-dotted green silk dressing-gown and case are all from Tripler

INTERNATIONAL SILVER • TRIPLER

ANTON BRUEHL





SILVER FROM CRICHTON

# THE HOSTESS

## **Gets to the meat of the matter**

WE HAVE in America what could almost be called a complex about the meat course for our dinners. In so many houses, the "company meat" means roast chicken or, in season, spring lamb that we begin to feel that we will turn into a chicken or a lamb the next time we see either at a dinner-table, and we hail with acclaim the hostess who has the courage to give us such a *pièce de résistance* as an unadorned, perfectly cooked roast of beef. Not that chickens and plump little squabs and roasts of lamb are not excellent in themselves. They are, but is that any reason to ignore the charms of a boiled tongue, which holds so low a rank in the eyes of most hostesses; or a spicy baked ham, which the uninitiated regard from the picnic point of view; or even a stew which can be made into such a delectable affair as to entirely transcend its humble origin? For example, Vogue has illustrated on these pages a perfect service for squabs, but the platter of tongue, with its bouquets of fresh vegetables, is no whit less delectable and no less smart.

In the matter of meats, quality and preparation are far more important than the kind that is served, and the hostess who has the affairs of her kitchen at heart makes sure that her butcher is her most dependable ally. Second-grade meats are the poorest possible economy. Far better to let bargain specialties in the more de luxe meats go the way of other dubious bargains and to concentrate upon the finest cuts of the less expensive varieties. Few things in the world are better than a really good

roast beef, and the ideal cut for this roast is the first three or four ribs of the beef. An experienced cook knows that a two-rib roast loses so much of its juice and flavour in cooking that it is better to buy the larger cut and have some left over. If your dinner-party is distinctly formal, you will probably prefer a fillet of beef larded at the butcher's to keep it juicy and delicious. In the October 15th issue, Vogue gave an especially delectable sauce for accompanying such a fillet.

Since so much of the glory of a roast beef lies in the way it is cooked, here are practical and infallible directions for doing right by its preparation.

The beef is wiped with a damp cloth, sprinkled with salt, and slightly dredged with flour. The roast is then placed in an open pan without water, with the flat side up. In this way, basting is unnecessary, as the fat melting and slowly rendering will baste the meat. A meat thermometer will ensure perfect cooking. The thermometer is inserted through the fat covering until it reaches the centre of the meat. The roast is then seared in a very hot oven registering from 500 to 550 degrees for twenty to thirty minutes, the oven temperature is then reduced to 350 degrees, and the cooking is continued until the roast reaches that point of perfection desired by the family. For a rare roast, remove the meat from the oven when the meat thermometer registers 140; for a medium roast, 160, and for a well-done roast, 180 degrees. If a meat thermometer is not relied on, gauge the cooking time as follows: rare, fifteen minutes to the pound; medium, eighteen minutes to the pound; well-done, twenty to twenty-two minutes to the pound.

If you want to do full justice to your roast beef, you will serve with it a perfect Yorkshire pudding. The success of a Yorkshire pudding will depend upon the oven temperature. It must be baked in a very hot oven, 500 degrees, for thirty minutes, after which time the temperature should be lowered and the pudding (Continued on page 110)





SILVER FROM TOWLE

- The delicious little squabs (opposite page) rest on scalloped croutons lined with foies gras and point their toes in to a bed of watercress. The old English silver is an ideal service
- The hot braised tongue (above) cut in delicate slices is surrounded by colourful bouquets of fresh vegetables jardinière and accompanied by Madeira sauce. The silver platter, serving pieces, and gravy-boat are in the Lady Diana design. Saddle of lamb (at right) is excellently accompanied by tomatoes stuffed with string-beans



MARTINUS ANDERSEN

ALL FOOD ARRANGED BY LOUIS SHERRY





## Beauty and the brush

1. The eye shadows are Helena Rubinstein's in blue, green, and purple, softly brushed with gold or silver
2. Peggy Sage's Pink Coral nail polish tints the nails
3. Garnet, a deep Cutex polish, colours the toe-nails to gleam through Delman's newest evening sandals
4. Elizabeth Arden's lipstick ensemble provides a lipstick colour for each of the new costume shades



# A COURSE in PAINTING

offered by Vogue

WE are all painted ladies to-day. It is sad to reflect what our status would be if we were suddenly transferred to that era when rouge made a dangerous woman out of any one who used it. Now, we feel undressed unless we have the right shade of face powder, and, if we lose our lipstick, we lose our strongest moral support. It is not a question of whether or not we make up, but of whether we make up well enough. For many who wield the paint-brush most freely do so with the least skill, and the nuances of the new cosmetics often go unremarked by those who could most profit by them. Wherefore, Vogue offers this course in painting given in one easy lesson.

Consider, for example, this matter of our lipsticks. Perhaps you have been clinging firmly to an old favourite, and perhaps you are right, but it is well to make sure that you are not neglecting that important modern alliance that exists between cosmetics and costume. The smartest woman, to-day, definitely chooses her lipsticks with an eye to her costume colours, and, to facilitate this discerning practise, Elizabeth Arden provides a new Lipstick Ensemble. Here are six smart shades destined to bring any colouring into harmony with its new costume. It requires actual experimentation to show how great a difference in your face new lipstick shades can make, and, in the booklet that accompanies these ensembles, a strip of rouge painted by the lipstick itself is shown on each page, with a fabric shade it complements, just as the lipsticks themselves painted the trio of mouths on the opposite page.

No matter how good a lipstick may be, it can't put itself on our mouths. We have to cultivate a little skill in application, and here are a few pointers for so doing. To begin with, don't moisten the lips just before you put on your lipstick. So many women do this automatically, as a preliminary step, and all it does is to encourage the rouge to smudge. Then, be sparing with the colour on the lower lip. It is the upper lip that gives the contour to the mouth, and a too-accented lower lip can spoil it all. Nothing has yet been found to take the place of our own little finger in smoothing down lipstick until it is perfectly even. When the rouge is finally perfect, try closing the lips on a piece of cleansing tissue. This takes off the last little film of extra rouge that might smear. And always remember to give the lipstick time to become set, without disturbing it by running your tongue over your lips or taking a cigarette or a drink of water.

As for our eyes, never were there more thrilling means at hand for painting them in glamorous colours. Helena Rubinstein has a whole rainbow of new shades, spangled with the tiniest points of silver and gold dust. What could be more lovely than a violet shadow with the faintest rose note in it; a blue that deepens the blue of your eyes by three shades; a green that brings an answering gleam in hazel eyes; or a grey that is a harmony with grey hair and pink cheeks. Perhaps you'll blend a little brown with the violet for daytime, or use blue-grey by day and true blue by night. There's an art in mixing your colours—and in putting them on. These shadows

should be truly shadows, scarcely more than a suggestion of colour. Put them on lightly, and be sure that they blend suavely up into the arch over the eye and down onto the lid, with the faintest emphasis at the top of the lid. No one in this enlightened age need be told not to put shadows under the eyes, where they only detract from the eyes' own colour. Dark blue mascara is an effective new note at night. Brush your mascara up, always with the brush on upper and lower lashes alike, to make the upward sweep that holds allure.

If your eyelashes aren't all that could be desired in the way of length and beauty, that is no matter for despair in November, 1931. For a miracle has come to pass before our very eyes! You can buy yourself eyelashes that look just like your own—only better!—and stay on as though they had just grown there. These are none of your artificial, Hollywood-ish fringes, but decidedly real looking eyelashes that are put on one by one. You can go in swimming or have a good cry with them and not hurt them a bit. To be sure, they won't stay forever, but when they do come off, it is a few at a time, and they can easily be replaced. Ey-Teb makes these eyelashes, and you have to see them to believe how perfectly natural they are. It takes time and patience to put them on for the first time by yourself, but what is that as opposed to the joy of (Continued on page 126)



JEAN PATOU'S POWDER SHAKER



EY-TEB GIVES THE ULTIMATE IN EYELASHES



# THE WHITNEY MUSEUM

## of American Art

AN EVENT eagerly looked forward to by art lovers and artists, ever since it was announced a year and a half ago, is the opening of the Whitney Museum of American Art—a museum endowed by Gertrude Vanderbilt Whitney and devoted exclusively to American art. Of the many museums that dot the landscape of the United States, it is the only one that has chosen to devote itself to establishing a permanent and growing representation of American art. For the first time, it is possible to trace the story of American culture through its expression in the fine arts from colonial days to the present.

That Mrs. Whitney should have come forward to fill this important gap is not at all surprising. It was the logical culmination of her long and sustained patronage of living American art. With the able assistance of Mrs. Willard Force, who for many years was the managing director of the Whitney Studio Galleries and Club and who now assumes the directorship of the new museum, living American art was brought before the public as a vital expression worthy of the serious consideration of art lovers and collectors.

The American tradition in architecture and the decorative arts has had increasingly adequate representation in the Metropolitan, Brooklyn, Pennsylvania, and Boston Museums, to mention some of the outstanding collections. None of these collections has, however, been paralleled, so far as scope and quality are concerned, in the collections of painting and sculpture. The Whitney Museum now fills this hiatus. Visiting Europeans and Americans, too, for that matter, will no longer have to go from dealer to dealer, or from city to city, in order to get a cross-section of contemporary American art.

The meticulous romanticism of the Hudson River School, Eakins's rugged realism, the naïvetés of the American primitives, and the intellectualities of some of the moderns; Audubon prints and Peggy Bacon etchings, anonymous folk art carvings and Robert Laurent and Zorach sculpture are seen in one collection and arranged in historical sequence.

It was a happy idea to retain the three Eighth Street buildings, in which the Whitney Studio Club and Galleries were formerly housed, as the site for the museum. Remodelled into one building with a single façade, they still retain their old associations. Eight, ten, and twelve West Eighth Street have become a legend. It was here that some of the most decisive battles of modern art were fought and won. It was here that young artists with liberal ideas had their only opportunity for showing what they had to say. For almost a decade after the Armory Show, dealers and official group shows presented a solid wall of opposition to modernism in American art. It is a curious example of aesthetic retribution, a

brief for the valuelessness of "name chasing" when it comes to assembling a vital collection, that there is scarcely an important name in contemporary American art to-day that has not been associated with the Whitney Club. Mrs. Whitney's private collection of over four hundred works of art, which forms the nucleus of the museum's contemporary section, was largely chosen from the exhibitions shown in the Whitney Club Galleries.

But though eight, ten, and twelve West Eighth Street have become a legend, it is not a legend concerned merely with a glamorous past. Due to the policy of continuing the pioneer spirit, new chapters will be added as American artists give new interpretations of the always shifting and changing pattern of life.

This policy of adventuring into the art of our times, while it is the art of our time, will keep the museum young and vigorous. It will protect it from the stagnation of timidity which tends to atrophy that essential quality in buying works of art—an "eye" and an emotional reaction.

The architectural firm of Noel and Miller have had charge of the remodelling. They have used an effective combination of yellow stucco and white stone trim for the façade. The style is definitely classic in derivation, but becomes modern through its simplification and the treatment of the main entrance, which is of aluminum with a design of stars set in red Numidian marble.

The interior has been designed by Bruce Butterfield with the assistance of Mrs. Force and consists of nine large painting galleries, a sculpture gallery, a print room, and offices.

The galleries make use of the newest ideas in lighting and installation. The staidness of museum uniformity is avoided by the judicious introduction of furniture in the same period as the works of art in each particular gallery—Victorian for the Victorians and Early American for the primitives and Hudson River School.

The sculpture is shown against pale blue walls that give the atmospheric feeling which is always an excellent setting for sculpture. A fountain by Mrs. Whitney is effectively placed in the entrance court. Other artists who have contributed decorative details are Robert E. Locher, Max Kuehne, Karl Free, and Carl Walters.

Among the important activities which will take place at the museum this season are Pascin and Robert Chanler Memorial Exhibitions and the New Society Exhibitions, which, after several years of suspended activity, will have a renaissance. Monographs on American artists, written by American critics and published by William Edwin Rudge, will be featured. Helen Appleton Read.





VIONNET—JAY-THORPE

STEICHEN

Here are two perfect costumes to wear for dinner when you are entertaining informally at home. Orange velvet makes the first, which narrows down to a small waist and accentuates just the right lines. The second is of orange crêpe and satin and owns the cowl neck and twisted waist so famous on Vionnet's newest evening gowns. Jewels from Black, Starr, and Frost-Gorham; Cammeyer slippers

### Femme fatale tea-gowns





### **Mrs. Nicholas Holmsen**

Mrs. Holmsen, the daughter of Mrs. Herbert Claiborne Pell, was Miss Mildred Tilton before her marriage to Mr. Holmsen, who is a Russian. Like her mother and sister, Mrs. John H. G. Pell, she is famous for her beauty and in particular for her lovely complexion. Mrs. Holmsen, who has an infant son, was educated in England, made her début in London, and has lived for some time in Paris. She spent the summer in Southampton



# THE HAIR

## and THE HAT

THE most beautiful example of sweet reasonableness in fashion is the present harmony that exists between our hats and our hair. If ever one fashion grew out of another, it is the new coiffure from the new headgear. From the time that the first forward-riding little hats began to multiply like rabbits, until we felt indecent if more than half of our heads were covered, it became evident that something drastic had to be done to fill up the great open spaces thus revealed. To-day, the smart coiffure can stand any amount of revealing, and the hair only makes the hat more charming by the way it complements it.

The most surprising point about this metamorphosis is that we seem to have more hair than we did, while, in almost every case, we have less. This is because the hair is more dressed, more arranged. The smart hair-dresser likes to keep your hair about two and a half to three inches long, and it should never be longer than four inches, unless you want definitely long hair. And this hair, whatever its inches, is dressed higher in the back. While the sausage-like roll to which we were so accustomed last season could be dressed down on our necks, the new hair stops definitely at the hair-line, to be in harmony with our forward-tilted hats. You will notice this on every smart new coiffure that you see. We have necks this season—not merely a space between our hair and our collars.

This year's version of that roll that went round the back of our necks is a much more flattering affair. It may still keep the form of a roll, but it is softer, it is curled up above the hair-line, and it is apt to be separated into little rolls to break the regular contour. This particular arrangement is one of the simplest versions of the smart new coiffures. Or one soft, high-placed roll or group of curls topped with a second, or even a third, their position planned in relation to your hat, is one of the newest effects you can achieve. Mario Jerez shows one version of this type of coiffure on page 70, to go under a velvet afternoon hat, and Pierre gives another version of it beneath the Maria Guy hat shown on this page.

Another outstanding feature of these new coiffures—together with the brevity of hair, the natural hair-line in back, and the softer, more arranged effect—is the clean sweep back from the temple, revealing part or all of the ear. This is one of the new mode's most distinguished effects, as many of the coiffures that are shown on these pages



*Coiffure by Pierre. Maria Guy Hat; Hattie Carnegie*

illustrate. If your face can stand it, by all means affect it. If the unrelieved line is too trying, it can be broken with soft curls, but the ear has definitely established itself as a smart factor, and the more we see of it, the better.

Graduated rolls that are arranged to suit the line of your hat are a very smart solution for many hats. Martin has an excellent example of this in his coiffure on page 70. The two soft rolls appear at the side where the hat is turned up to reveal them, graduating to one at the side where the hat is pulled down. The two miniature rolls at the back of Dumas's coiffure, on page 71, are unusually effective, because they make a smart contrast of a diagonal line against the sweep of the hair back from the side that is so good with the side-revealing hat.

The transformation from Pierre gives a charming arrangement for an older woman. The hair is brushed back at the side in a soft, flattering line and is turned into a modified French twist in back. A somewhat different version of this arrangement is ideal if you want to keep the semi-long hair you have so painstakingly acquired. The hair can be brushed straight across the back, from left to right, and turned over in a vertical roll behind the right ear.

By night, there is nothing more charming than ringlets or curls clustered softly just above the hair-line or rising superbly all the way up the back. Michael of the Waldorf has done a typically smart evening coiffure that





appears on the opposite page. Here, you have the clean sweep back from the temple and the cluster of ringlets or small rolls above the hair-line, and it is an arrangement that would be becoming whether you were twenty or forty. Here, too, is a very significant feature of evening coiffures—the pin in the hair. Mauboussin designed this exquisite diamond pin, which is one of a pair. These are in perfect harmony with the arrangement of the hair, set at the sides where there is a logical place for their being, as though they were holding back the ringlets. Mauboussin also has enchanting little combs that combine baguette and round diamonds and fit suavely into the smartest evening coiffures.

Laurent shows a veritable rising tide of little rolls in his evening coiffure, above, at the extreme left. This is in the manner of many of the chic coiffures that were seen at Biarritz during the season. Incidentally, Paris reports a

surprising number of smart heads that have suddenly gone platinum blond, the type of hair that we usually associate with Mr. Ziegfeld's Glorified bevy. It hasn't been seen much in New York, as yet, but the idea is in the air and might take hold any minute. The second Laurent coiffure gives emphasis to the upward feeling of the new hair by having one section of the hair brushed, upward, flat against the head. This brushed effect can be best achieved by a brush, when you are doing it yourself, just as a hair-brush is the best means for getting the clean sweep back from the forehead.

Of course, it goes without saying that all of these coiffures presuppose a good permanent wave, unless you have a natural one of your own. But, when you have a good permanent—and a good hairdresser!—, it is not as difficult as it might seem to keep your hair in line. Rolling up the back hair in little flat ringlets and pinning them securely





overnight will keep the rolls or curls in place for two or three days, especially if you use a waving fluid in so doing. If you want the tiers of curls, your hair-dresser can cut your hair in back in different lengths, permanently waving the ends of each tier, so that you can very easily turn them up over your fingers.

To sum it all up again, first and foremost, if you want to have a smart-looking head to-day, clear your forehead of all fuzz and frizz. Next, raise the roll of hair in the nape of your neck above the hair-line and then break it into soft, separate ringlets or into a double tier of small rolls. If you had a last year's head and a this year's head in front of you for comparison, this evolution of the roll would be the first difference to catch your eye. The clean, brushed back sweep of the hair is an absolute essential. Without it, you can't hope to be chic, no matter how good your clothes are. The long face is the smart face to-day, and every sweep

of hair back from the forehead helps to make it longer. You won't find a single smart head with more than an outline of a wave across the upper part, and the close silhouette of your head is still kept intact.

The arrangement of the hair is never fussy; it has a simplicity even with its roll and curls, as every coiffure on these three pages shows. And the less hair we have, the more we seem to have to take care of. Our hats show it up just as it is, and dry, straw-like ends can't be trained into smooth ringlets, so the fifty strokes a night have come back into the hair picture, together with the revival of the brush. With our hair-lines so completely revealed by this general uprising in back, it is necessary that we have good ones to show to the world. Nothing looks less *soigné* than a few odd hairs straying down on the neck, and you can use Zip to even or to shape the line of the hair, when it isn't all that it should be.



• That utterly different yoke—that clever way the collar closes in at the throat—that shirring of the fur as if it were fabric—these are the new things about this grey kid coat. Maria Guy's uncut velvet hat has a silver buckle; hat from Bonwit Teller

• No one can say Persian lamb isn't young—once they've seen the coat below. An eighteen-year-old could wear it. Chic accomplices are an Alphonsine black soleil hat, a black ciré ribbon scarf, and a black suède bag



STEICHEN

SAKS-FIFTH AVENUE



BONWIT TELLER

LAMB and KID



# EMBROIDERED EGO

OWNING a monogram that looks like you and like nobody else is tremendously chic. Have one especially designed to suit you—perhaps a very ancestral nineteenth-century script design; perhaps a stark modern form. Have it made in various sizes and use it consistently on everything. On this page, Vogue sets forth a few of the newest markings from Paris. They may give you, or your designer, ideas, and practically any monogramming house will adapt them to your initials.

- A signature monogram—your own personal handwriting—is another current tendency. You may have it embroidered on linens; engraved on the inside of cigarette-cases, the way Dunhill and Hermès do it; or cut out of gold and fastened on a bag. Hermès does this beautifully.
- Something decidedly new for vanity- or cigarette-cases are Germaine Guérin's Chinese monograms in jade or coral, and gold monograms on ebony cases have a Directoire chic. On hand-bags, monograms appear engraved on metal clasps, and, occasionally, rose-diamond markings are seen on evening or afternoon bags.
- According to Annek of Paris, position counts tremendously. She often puts monograms in the corner of the sheet or pillow-slip. Mossé, in New York, is responsible for putting upright triangular initials in the right-hand corner of bath linen. The monogramming at Mossé is, of course, famous, as is the Point Russe work.
- McCutcheon places practically all napkin monograms at the centre of one side. As well as beautiful linen monogramming,

this shop makes automobile robe monograms of wool appliqué and enormous Spanish monograms for men's handkerchiefs.

- Beautiful seeded monograms that look heavenly on coloured sheets are done to perfection at the Maison de Linge. The Pierrot and French tricolour monograms for men's handkerchiefs are especially chic.

- Genuine Appenzell work is done by young women straight from Appenzell, Switzerland, at Marie Schmid's.

- The vogue for marking sweaters, sports blouses, and bathing-suits goes on—and, for this, one usually entwines one's initials so that they form a rather illegible design. The Purple Box—a place where all work is done by crippled girls—will do this cleverly for you. Amusing ideas for gifts in this shop are men's black moire evening suspenders initialled in white.

- On this page, from the top down, are:

A.A.—sailboat design for seashore linen

E.D.B.—in an abstract clover design

G.S.—an arrangement for a bag clasp

L.V.—Hermès diamond watch monogram

M.C.—a nice design for a sweater

P.J.—for a cigarette-case; Hermès

G.L.—in the corner of a watch; Hermès

A.V.—a block design for a baby blanket

J.L.—classic framed scroll for linen

S.S.P.—rose-diamond initials; Guérin

L.V.—Victorian scroll for lingerie

V.M.—an abstract form for a dice-box

P.P.—a Hermès design for a watch

JANE and E.G.B.—two scroll arrangements

D.P.—chunky initials for bottles; Hermès

E.P.—a smart shape in lacquer; Hermès

E.G.B.—a conventional block design





# PARIS INTIMATIONS

- "Impératrice" is the first déshabillé in the group at the right, a lovely model of white crêpe satin with ruffy sleeves made of triple rows of Racine lace and a Racine lace edging
- In the middle is a négligé-pyjama called "Cocktail Party"—perfect for the hour at home between tea and dinner. It is made of heavy pink crêpe satin with a bertha-cape of Racine lace
- "Marie Antoinette," the nightgown at the right on this page, has a crossed fichu bodice and is of pale dragée-pink chiffon and embroidered tulle to match



TONKONOGUY—BONWIT TELLER



TONKONOGUY—BERGDORF GOODMAN



ANNEK—FRANKLIN SIMON



JANE GRAMOND—FRANKLIN SIMON



CADOLLE—SAKS-FIFTH AVENUE



MARGUERITE JAY—JAY-THORPE

- The pale pink crêpe de Chine slip, "922," at the extreme left is cut straight in front and on the bias, for freedom, at the back. Ecru Alençon lace makes a border and forms a deep yoke
- "Sirène," the evening panties in the centre at the left, is chiefly a matter of pinky-peach Alençon lace, with the pink crêpe satin used incidentally
- "Chevrans," like everything in fashion to-day, starts from and returns to the fitted, moulded line. These decorative panties are made of pink georgette crêpe with chevron-shaped incrustations of pale pink satin giving a beautifully fitted line





KRIVITZKY—HATTIE CARNEGIE



KRIVITZKY—HATTIE CARNEGIE



ANNEK

- Here, at the extreme left, is a second model called "Marie Antoinette," this time a pink georgette crêpe nightgown with a crossed bodice, trimmed with cream coloured Valenciennes lace. The fichu is detachable
- Double crossing goes on at the sides of "Tatiana," the white crêpe satin nightgown in the middle at the left, and beige Racine lace moulds it
- "Boléro," left, is a mist of chiffon in the newest lingerie colour, pale peach-yellow. This nightgown has a V-shaped yoke and a bolero knotted in back

HOYNINGER-HUENÉ, PARIS



ANNEK—JAY THORPE



CADOLLE—SAKS-FIFTH AVENUE



CADOLLE—BONWIT TELLER

- "Edelweiss," the first step-in in the group at the right, is a mere nothing under an evening dress. It is made of double white chiffon and has a double-pointed yoke of Alençon and motifs of Alençon-bordered tulle
- On "Simplette," in the middle, a double-pointed yoke of cream Alençon lace is encrusted to give a moulded line through the waist. This pink crêpe de Chine step-in has comfortable skirt fulness and narrow straps
- The wrap-around circular skirt at the extreme right, "99," is attached to a fitted bodice. It is made of pale pink satin and Alençon lace to match



# PAINTED WALLS

for bath and dressing-rooms



MATTIE EDWARDS HEWITT



DRIX DURYEA

And now we have Humour in the bathroom. On the mirrored wall of Mrs. Richard B. W. Hall's bathroom (above) is painted a medley of souvenirs—fans, slippers, invitations. James Reynolds painted it; Diane Tate and Marian Hall, decorators

It's all glass, silver, and steel—this modern bathroom (left) in a Victorian suite, but, by painting a lace motif on the mirror walls, accented by blue glass buttons, the Victorian idea has been preserved. Silver bowl and bath. Painted by Victor White

At the top of the opposite page is the bath dressing-room in Mrs. Charles B. Goodspeed's apartment, in Chicago. The mirror panel is painted to be a Directoire fireplace. The room is in tones of lilac. Painted and decorated by Robert E. Locher

You'd think this bathroom was hung with white satin draperies over folds of shell-pink taffeta. You look again—it is painted that way! It is the room of Miss Mary Taylor in New York. Robert E. Locher did the painting, Jones and Erwin the decorating





TROMBRIDGE

WE thought that bathrooms had gone as far as they could. We've heard them mentioned—along with our sky-scrapers—as one of the marvels of this Modern Age. But if you'd like to see what is happening now in the *décor* of the bath and dressing-room, flick your eyes over the four photographs on these pages.

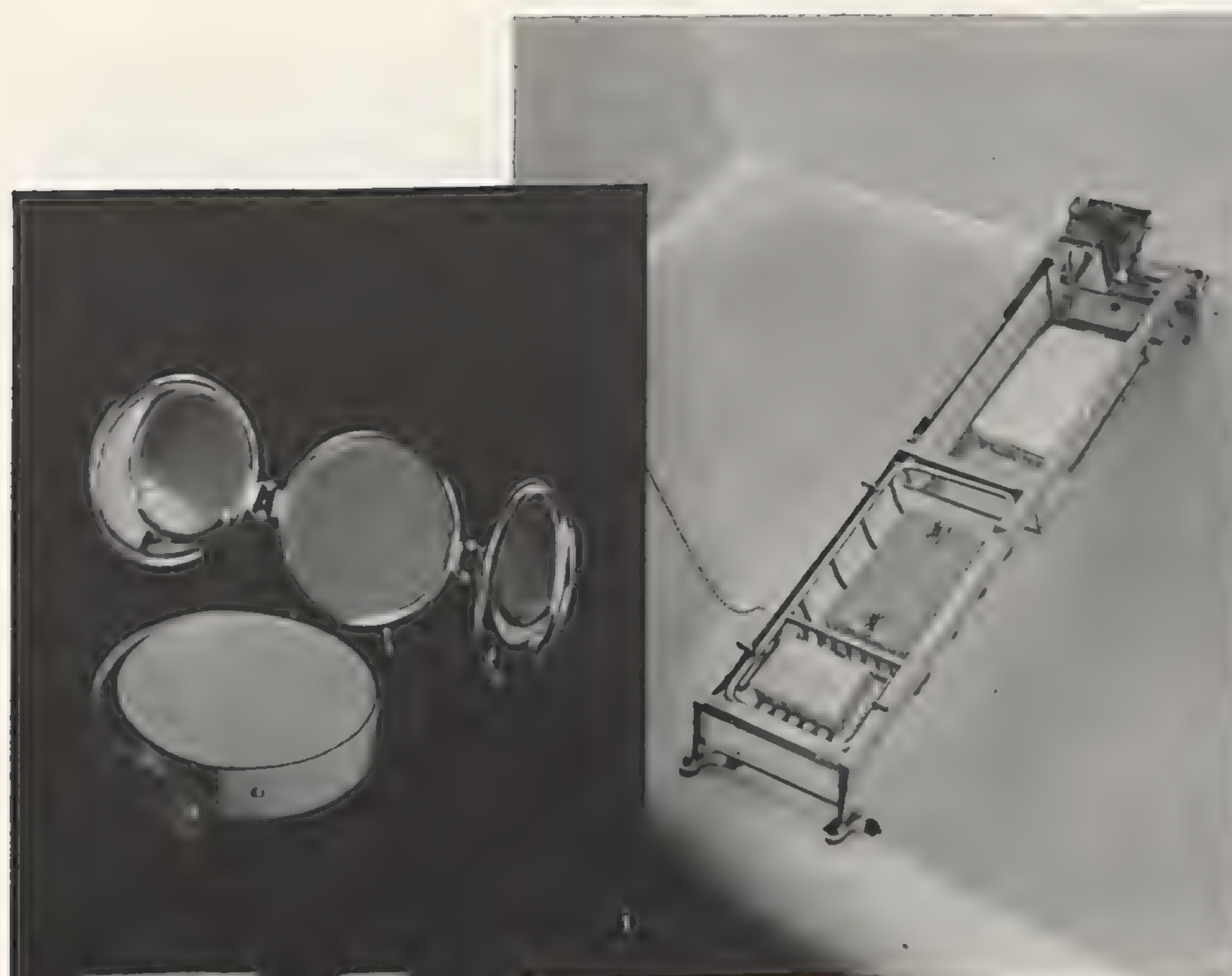
Acres of cold-white tile have given way before more inviting walls—often of mirror—often of painted glass. The more mirror and glass the room can accommodate, the better. Lace and draperies have come in—not in the flesh, but painted on the walls, a trick that satisfies the aesthetic and the hygienic.

Bathrooms have expanded in size—growing into bath dressing-rooms, including within their areas mammoth built-in dressing-tables that are perfect laboratories of beauty equipment. Baths and bowls and ceilings gleam with silver, floors are marbled, fireplaces entirely of mirrors add their modern cheer; even entertainment comes in the form of a mirror painted with silly souvenirs. Humble plumbing advances to the point of being a fine art.



DRE DUYEA





MARTINUS ANDERSEN



FOR THE MODERN BATH

1. Here is a gift for a man who is hard to please—a three-fold metal mirror that simplifies shaving by reflecting the shaver from every angle. It fits compactly into its own calfskin case, for travelling, and is easily adjusted in place on the wall. It is available from Saks-Fifth Avenue

2. A very luxurious bathroom accessory is this adjustable chromium-plated rack, which spans the bathtub and holds soap, sponge, wash-cloth, and—a delightful surprise—cigarettes, matches, and an ash-tray. This is a discovery certain to please any member of your family; from Crane

3. This very charming set of glass for the bathroom shelf is in white with a gay design painted in blue that looks like fluted ruffles. A feminine friend would be enchanted with this gift, or your own bathroom might look all the daintier because of it. It is available at Macy's

4. Everybody likes smart towels and would welcome them, especially in this year of graceful economy. The top ones in the photograph are in grey with monograms in black and white. The lower are in peach with monograms in blue. Bathmats may be had to match; from Mossé

5. The swan motif is effective in the bathroom. The new swan design in Cannon towels is particularly charming in maize-and-white; from Macy's. Gold swans made of hand-carved wood decorate this little white-and-gold dressing-table and hold the towel-racks and paper; from Jessie Leach Rector



6. Crystal blossomed into lilies-of-the-valley top the smaller perfume bottles, while the taller one is of Swedish glass with a woman's head carved in the stopper. The alabaster powder jar with a black knob on top completes a trio of unusually smart gifts; Saks-Fifth Avenue

7. What with figures so important and chic so much in the balance, a set of bathroom scales is almost a necessity. These new Detecto scales are made of blue painted metal and chromium and are conveniently small, as well as very reliable. You can get them at Macy's

8. The Neo-Classic equipment in this smart bathroom was designed by George Sakier. The Martex towels and mat to match were especially designed to harmonize with it; from Lord and Taylor. Bathroom equipment from the Standard Sanitary Manufacturing Company

9. Another present for the discriminating, a white china set with a blue border and a gay painted design that suggests French Breton china. The set is so small that it would be charming in a child's bathroom or a small bathroom in an apartment. You will find it at Macy's

**Practical gifts are the  
smartest gifts this year**



MARTINUS ANDERSEN







FOR THE AVERAGE FIGURE

This delicate pink brocaded faille all-in-one brings out the best points of the figure. The top is cut in a pointed outline to lift the bust. The elastic is hand-knitted; Saks-Fifth Avenue

Beautifully cut is this corset extending well above the waist and made of elastic fashioned to curve in at the waist and under the hips. The brassière is of lace. From Bonwit Teller

## The NEW CORSETS

**are kind but firm**

**A**FTER a great deal of hoovey about Mother Nature and the self-expression of the body, we have all, through hard experience, finally come to the same conclusion—a conclusion that all good corsétières reached a long time ago—that without corsets we spread and that ninety-nine and nine-tenths of us must wear very carefully fitted ones if we want to have fashionable “figgers.” More slowly, we are coming to another conclusion—but here we tread such very delicate ground that we must give it another paragraph.

Research into the corset world reveals that the average charming, dainty, elegant woman who steps out to dinner with a fresh gardenia pinned on her cloak possesses only one or two pairs of corsets. More horrifying still, she wears them without washing or cleaning for one, two, and sometimes even three or four months at a stretch. Actresses and movie stars, a great corsétière who shall be nameless reports, are comparatively decent in this regard, but the average well-dressed woman is notorious. The personal habits of Queen Elizabeth, as recorded in ancient diaries, were no more appalling.

And now, on to the new fashions. The all-in-one garment is being rivalled this year by a new elastic girdle. It is cut much higher in front than the old ones and lower in the back, and you give a good tug up in front when you put it on. It holds the flesh in firmly above the waist and over the hips, flattens the back, but leaves a definite behind. These girdles are longer than the old ones and “fashioned” as stockings are, woven to follow the curve of the waist and buttocks. They are much more comfortable than the old short girdle, which was always riding up, and they hold the flesh more firmly. The materials have not changed, but the hand-loomed silk elastics are more supple than ever, and more white corsets are being made—a chic note, if you like white lingerie. Some of these are edged with lace, and you wear these in the evening without panties, keeping several going so that they are always fresh.

As for the brassière, if you have very little poitrine, you need no brassière at all or just a little wisp of a thing of net or lace. If you are a little stout, your brassières should be fitted as carefully as your corset and should come well over the top of the corset and button front and back to the foundation garment, so that there can be no possibility of a roll of flesh. For the very stout, these brassières are reinforced with wire supports, cleverly concealed and, therefore, perfectly comfortable.





FOR THE HEAVY FIGURE

This low-backed all-in-one holds the figure firmly, yet with suppleness, giving a high, moulded waist, flat diaphragm, and outlined bust. Of crêpe, elastic, and satin; Bonwit Teller

A girdle and brassière may mould the figure as well as an all-in-one. This girdle, top, of satin and shaped elastic is cut high enough to fasten under the lace brassière; from Jay-Thorpe

Here is another well-designed all-in-one, cut to emphasize the curves of the figure, but to keep the hips flat in back and maintain suppleness. It is of pink faille; from Jay-Thorpe



FOR THE SLIM FIGURE

A large fig-leaf forms the reinforcement at the front of this girdle of a light-weight, hand-woven elastic, curved in at the waist and slightly boned. Look for this at Saks-Fifth Avenue

This very supple girdle and tiny brassière are specially designed to accent the curves of the figure. The materials are hand-woven elastic, shell-pink faille, and brocade; Madame Binner



Below, top square, Lenthéric's purse atomizer; Lelong's new "Petite Baguette" compact; black vanity-case, marcasite initial (Bonwit Teller); Dorothy Gray's blue enamel powder-sifting vanity. Middle: Helena Rubinstein's loose-powder case and lipstick; French envelope for down puff; Bergdorf Goodman. Bottom: Molinelle's new gardenia perfume in diamond-cut bottle; DeVilbiss onyx atomizer



ANTON BRUEHL



## GIVING BEAUTY AWAY

Above, at the top of this tier of gifts, is Houbigant's newest fragrance, "Étude," in a modern crystal flacon. In the centre, the perfume bottles in graduated sizes are decorated with green on the sides and stoppers. These are particularly graceful in shape; from Cappellin Glassware. At the bottom are two gay bathroom bottles with peasant figures, which would be charming on the bathroom shelf. These are found at Altman

Above, in the upper tier—"Bellodgia," Caron's spicy carnation fragrance, makes its début in a new, small gift bottle. In the middle, a set to add beauty to any bathroom has a graceful design etched on crystal. The set includes seven pieces in all; from Bergdorf Goodman. At the bottom (left), Yardley's lavender perfume is in a graceful, slim-necked bottle for the bathroom or dressing-table; at the right, a stunning scent bottle with tortoise-shell band; from Bendel



# TIPS ON THE SHOP MARKET

by Shop-Hound

MARY KING is a shop that has the grand British and Scotch things that are so hard to get in this part of the world. I could write for pages on the superior qualities of this type of thing for the country. This shop has some short knitted lace sweaters, very short, woollen, of an agreeable mixed-up design. She has quantities of the most enchanting tweeds in nice bright colours and loud cheerful patterns, which, on the whole, I prefer to the plain ones. One, a brown-and-white shepherd's plaid, is made up into a suit that would make you weep with desire. Another suit is made of a gay mixed yellow-and-brown tweed and has a squarish buttoned-up jacket.

Mary King has her own workrooms where such models may be made for you. Perhaps the best blouses in the shop are some made like a man's double-breasted evening waistcoat, with a low-cut bosom, of knitted wool mixtures, costing about \$18. As for mufflers, there are some wonderful ones made of a soft, thin, wool-like challis; one, in particular, of light butter-yellow with white polka-dots. Also, there are some chiffon handkerchiefs in dark plaids that are divine and utterly unlike anything else. If you have made up your mind to do something about Christmas already, there are some motor rugs in this shop that would be grand presents. These are Scotch, woven loosely in various lovely combinations of colours, like mustard and rose, or green and orange.

• The other day, I asked a burgeoning debutante to come to tea just as she was paying the check for a luncheon we had but momentarily finished eating. You should have seen what she did. She was taking a ten-dollar bill from a small gold bill clip, and, at my words of invitation, she let go of the bill, seized a small gold tube attached to one side of the clip, pulled at it, whereupon it became a pencil, and wrote down on a slip of paper "Tea—Monday—Shop-Hound." I asked her where she got this remarkable contrivance, and she said from Udall and Ballou. It's a large, capacious gold clip, and the pencil

attached folds up to tiny size or expands to a perfectly respectable length for writing. I'm sure you would like owning it, or, and a bright brand-new idea suddenly occurs to me—why not do some of your Christmas shopping early? Now why didn't any one ever think of that before?

• Peck and Peck has some perfectly astounding stockings called "Tango Lace." They are made of very sheer net in lace-like patterns, diamond-shaped, shell-like, and so on, which would be too, too enchanting in the evening, filmy as all get-out. They are especially good in dark, gun-metal shades, which, as you may know, are going to do miracles of enchanting for smart ankles come the winter season.

• Milgrim, which shop makes some of the smartest custom-made clothes in this clothes-ridden city, has suddenly and among deafening applause opened a new ready-made and inexpensive department. If you have been standing around Milgrim's doors coveting your head off and feeling you hadn't a real right to buy that coat this year, walk right in, for the things in the new department are within your reach and really smart, too. It's called the Sallymil Shop, and you can see a picture of it on page 118. The light wood walls are swell as a background for the clothes you look at, and, heaven and all the people at Milgrim's be praised, the fitting-rooms are large, roomy, and have plenty of chairs to sit down on. Tea is served there every afternoon to revive you from arduous clothes sessions. The place is filled with great big chintz chairs in which you may lean back, point your finger, and say "I take that and that and that and that."

"When I went to survey this new domain, it had just opened, and so I only got a Shop-Hound's-eye view of the clothes, but I went away with a dazzling impression of nifty fur-trimmed suits for under a hundred dollars and of a whole rack full of utterly wonderful little velvet afternoon dresses. I saw enough to know that (Continued on page 118)

Shop-Hound practically spends her life snooping about the shops. If you need any advice about your own shopping, write to Vogue's Shop-Hound, 420 Lexington Avenue, New York (and please enclose a stamp)



DURENE LACE AND SATIN; JAY-THORPE



# SILHOUETTES FOR 1932



S3540

5837

5838



5833

5835-5834

5827



**EVENING FROCK No. S3540**—Here is the most talked-about décolletage of the year—high in front and with crossed straps in back. The dress is of satin and is cut entirely on the bias. It is designed for sizes 32 to 40

**EVENING FROCK No. 5837**—Fitting you like a sheath, this beautiful gown has unusual side sections that make the waist appear higher and end in a bow in back. It's of Cheney's crêpe "Barcarolle." Designed for sizes 32 to 40

**EVENING FROCK No. 5838**—Jutting out from the slim shaft of this semi-sheer crêpe dress is a satin chou that falls into a train-like end in back. This is an "Easy-to-Make" model; slip included. Designed for sizes 32 to 42





FROCK No. 5833—Shaped seaming is the trick that distinguishes this two-piece dress. The skirt is circular, and a separate scarf is included. It's of Mallinson's "Roshan-ara" crêpe. Designed for sizes 32 to 40

CARACO No. 5835 FROCK No. 5831—A military shoulder and double-breasted closing are smart on this sheer wool caraco jacket, worn over a wool dress with pockets. Caraco designed for sizes 14 to 20 and 32 to 38

FROCK No. 5827—Bishop sleeves tucked at the wrists—shaped seamings—and an unusual belt—these are the exciting points about this canton crêpe dress entirely cut on the bias. Designed for sizes 32 to 40

FROCK No. 5831—The first lady on this page turns her back to show what happens there. Shoulder caps on the bishop sleeves are very new. The dress is made of woollen. Designed for sizes 12 to 20 and 30 to 38

FROCK No. 5832—The diagonal lines of this canton crêpe dress are gay deceivers of bulk. The shaped panels end in pleats, and the sleeves may be either short or in full length. It is designed for sizes 38 to 50

SUIT No. S3542—In the two views of this wool and velvet suit, you see the cutaway jacket and the one-piece wool dress that goes beneath. The velvet collar and cuffs carry out the contrast. Designed for sizes 32 to 42

FROCK No. 5831—Here are wide shoulders again—managed by a small shoulder cape. The dress is of sheer wool, and the sleeves may or may not be made with the lower section. Designed for sizes 32 to 40

FROCK No. 5829—This is one of the nicest surplice neck-lines of the season—softly draped around the neck. The loose pep-lum and side panel are in one. It's of canton crêpe. Designed for sizes 32 to 44

**Designs for  
practical dressmaking**





## COUTURIER DESIGNS

### for practical dressmaking

• What's in a sleeve? The utmost in chic when developed like those on this afternoon model of crêpe birman, No. 135. Tête de nègre with a touch of beige is good. Designed in sizes 32 to 40

• The soldier silhouette is softened in this ensemble of brown and ivory-beige marocain, No. 139. The sleeves of the frock extend below the cape of the caraco. Designed for sizes 14 to 20; 32 to 38

• Since the back of the mode is something to consider these days, the fulness of this evening frock, No. 138, sweeps from the sides to the back, ending in drapery. Designed for sizes 32 to 40



Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns in this issue are given on page 124





LOOK FOR THE  
RED-AND-WHITE LABEL

## There's a special appeal in old-fashioned vegetable soup ▲ ▲ ▲ *with meat!*

The gallop, the crisp hours in the open air, the exhilarating tramp across the hills . . . all exert their invigoration upon the appetite and transform it to alert eagerness.

A soup richly laden with tempting "solids" . . . vegetables in abundance, tender pieces of nourishing meat, in true old-time style . . . is gladly welcomed by the air-sharpened appetite. Whenever the need is for something especially substantial and sustaining, Campbell's Vegetable-Beef Soup is a

most delectable and satisfying choice. Invigorating beef broth, flavory tomatoes, diced potatoes and carrots, peas, onion, selected barley, purée of vegetables, and a liberal supply of pieces of the choice meat.

Campbell's Vegetable-Beef Soup reveals at a taste its origin at the hands of the most celebrated soup chefs in the world. How you enjoy it! How it appeases real hunger! Surely this extra-hearty soup should find its place in your meal-planning.

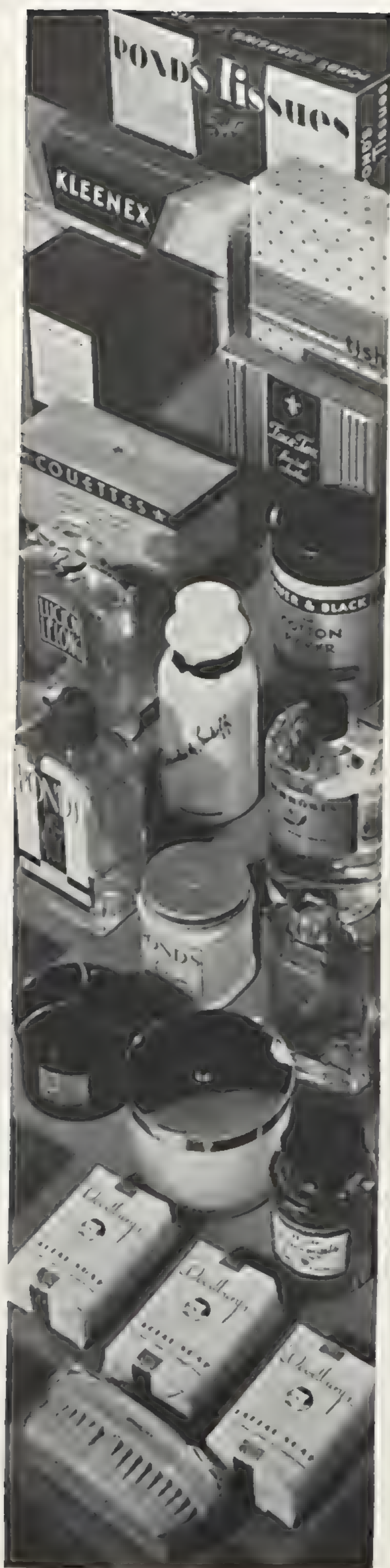
### 21 kinds to choose from . . .

Asparagus	Mulligatawny
Bean	Mutton
Beef	Ox Tail
Bouillon	Pea
Celery	Pepper Pot
Chicken	Printanier
Chicken-Gumbo	Tomato
Clam Chowder	Tomato-Okra
Consommé	Vegetable
Julienne	Vegetable-Beef
Mock Turtle	Vermicelli-Tomato

11 cents a can

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS





MARTINUS ANDERSEN

Here you see every kind and variety of cleansing preparation, together with the means for applying and removing them. You pay your money, and you take your choice according to the requisites of your own skin. All of these products can be purchased in shops throughout the country

# COME CLEAN

**Is beauty's first commandment**

CLEANLINESS always has its traditional lofty position, next to godliness, but, this year, it is smart to be clean, as well! The fresh, scrubbed look of the complexion that Vogue has been talking about off and on in these pages is really the best face that we can turn to the world. No matter what make-up we put on, how scarlet our lips, or how shadowed our eyes, the skin itself must look clean—and to look clean, it has to *be* clean. And the matter goes much deeper than the mode, for if all the dermatologists and the beauty experts were gathered together to agree on the most important factor in keeping a good complexion, that point would be—keep your skin clean.

Of course, we all intend to have our clean faces, if only because that was firmly drilled into us in the days of our youth, but not all of us are sufficiently thorough about it. Furthermore, there are ever so many methods of cleansing, with an infinity of preparations for carrying them out, and the difficulty is to find which one really does the best for your own face.

To begin with, there is good old soap and water—although good old soap is a complete misnomer, since a pure facial soap should always be used to wash your face. A normal skin in normal climates can be kept entirely clean with soap and water, and every skin benefits by some soap-and-water cleansings, no matter if your regular régime has to do with creams and lotions. One of the best soap methods is the famous treatment that begins with bathing your face with warm water (very hot water is not good for your face, unless you are using it for steaming), then working up a lather on your hands from the cake of soap and working this gently into your skin, from the chin up across your cheeks to the hair-line and out to the ears. The lather is well rinsed off with clear, warm water, cold water is dashed on several times as a final rinse, and your face is fresh and spanking clean. If your skin is sluggish, a soft little complexion brush used in conjunction with a bland soap helps to stimulate the circulation. If you are one who loves the clean feel of soap and water on your face, no matter what kind of skin you have, you can always use it, but every woman who takes in-

telligent care of her skin knows that a softening preparation should be used in conjunction with it.

The second most general method of cleansing is with a cleansing cream, and here again is something that can keep the normal skin perfectly clean, but here is also something about which there are several fine points. First, don't mix up your creams. Buy one that is really intended to cleanse, not to soften or to nourish. Then, put it on lightly with your finger-tips, always moving upward and outward. Don't slather it on, because you only need a light film to do the job. And take it off just as carefully. Of course, the old cold-cream rag is a thing of the past, and, in its stead, we have the finest cleansing tissues, as soft as they are sturdy, and neat little squares of knitted cloths to take off our creams. These we should use lavishly, so that there will be no danger of going over the skin with a soiled part of the tissue, and the cream should be removed with the same motion it was put on with, always lightly, upward and out, so there will be no pulling down or stretching. But this is not all. There is a second step to this cleansing, which many people ignore, but which is important for your skin. This is the use of one of those pleasant liquids that removes every vestige of cream and leaves the skin tingling with cleanness. These preparations and their use are comparatively new, and, whether they are known as fresheners, lotions, or tonics, they are thoroughly delightful and an important adjunct for cleansing.

Suppose your skin is distinctly oily, and you want every preparation that you use on it to help counteract that oiliness. Then, one of the greaseless cleansers, penetrating deep into the pores and purging them of oil—and keeping them purged for a goodly length of time—is an ideal preparation. You put it on with one of those convenient squares or fluffs of cotton that is the latest bit of equipment for simplifying our beauty routine, and out comes an amount of dirt that makes you want to hide your face, as well as cleanse it.

Or, suppose your skin is extremely dry, and you need all the softening properties you can find in everything you use. A cleansing oil (Continued on page 126)



# "BACK TO NATURE IS HAIR VOGUE"

## SAY THE AUTHORITATIVE HAIRDRESSERS

Leading Hairdressers everywhere, are advocating a change from the hard, artificial coiffures which have held the hairdressing stage for the past few years. The new vogue is naturalness. And it has been made possible by the introduction of the Lotion Individuelle of Houbigant to America. For this preparation is a perfect solvent for the grime, oil and soap residues remaining after the shampoo. It leaves the hair immaculately clean, restores its sheen and lustre, returns it to the pliable, supple condition essential to the "taking" of a soft, natural wave. You will find that Lotion Individuelle materially lessens the time spent under the dryer. And you will adore its odors, so delicate, so lasting . . . the supreme parfums of Houbigant — Quelques Fleurs, Idéal, Bois Dormant, Fleur Bienaimée, etc.

"MELODIES DE FRANCE"

Gay French Music and Songs  
Over WJZ and Associated N.B.C. Stations  
Every Sunday Afternoon at 4 (E. S. T.)



## "LOTION INDIVIDUELLE"

*Obtained at and applied in hairdressing  
establishments exclusively*

# HOUBIGANT

PARIS



Princesses, duchesses, marchionesses, ladies of proud old foreign title . . . patrician leaders of society in our own America . . . they share one common distinction, one birthright of race and breeding . . . beautiful skin, as precious in its flawless perfection as diamonds that are gem-cut . . . To these women, to all women, as Lady Violet Astor



**1** Pond's Cold Cream is the first step in the Pond's Method. Generously apply as often as needed during the day, always after exposure. Let the fine oils penetrate every pore and float the dirt to the surface. At bedtime, repeat this all-important cleansing to remove the day's accumulation of grime.

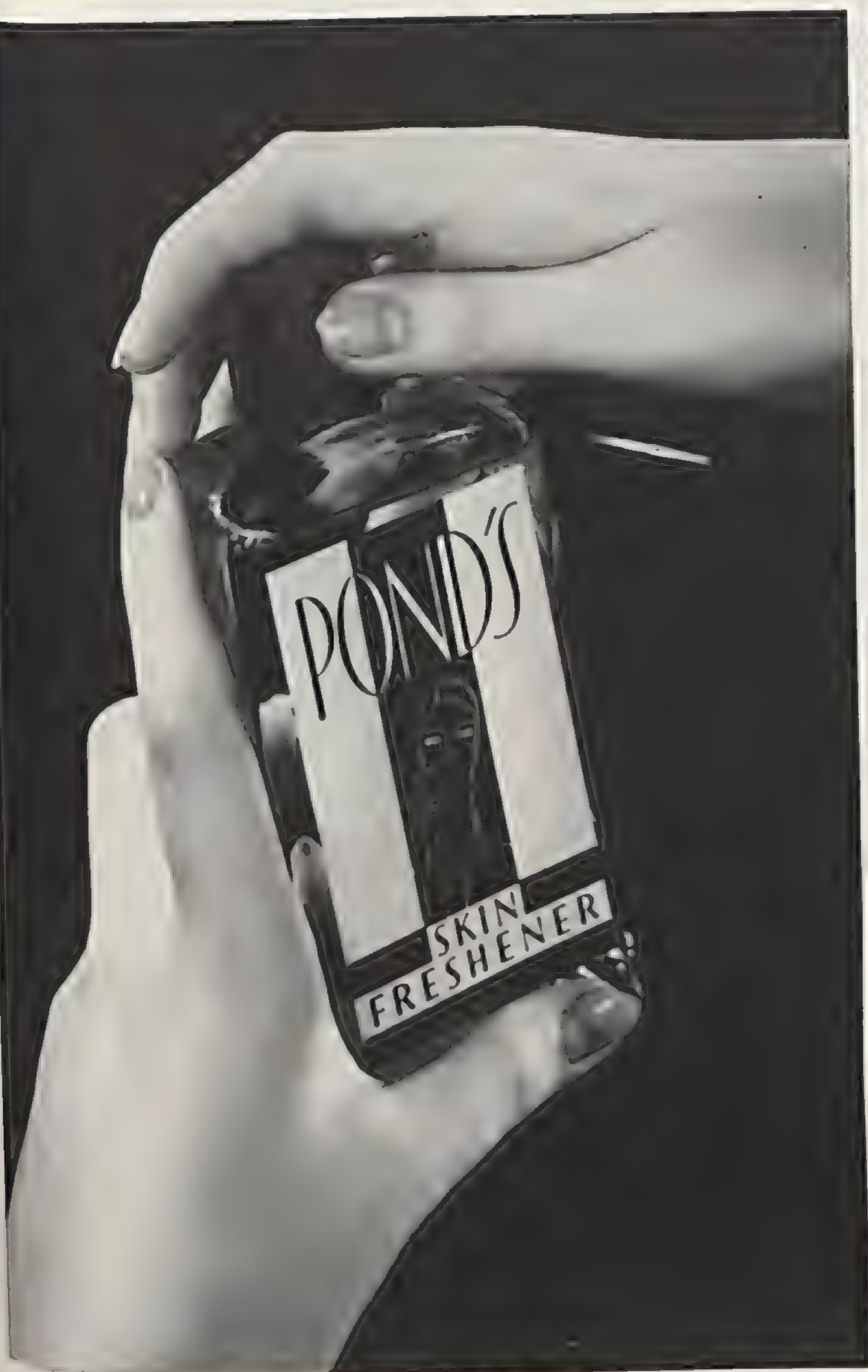


**2** To wipe away the cream swiftly, completely, use Pond's Cleansing Tissues. White or peach color. They are so much *softer* and half again more absorbent by laboratory test. They whisk away all cream and with it every vestige of dirt, make-up and powder, leaving your skin immaculate.

says, "Pond's have done a wonderful service . . . for they have put in our hands the means of looking younger and younger each year." "Modern women desire that their complexions shall be clear and vigorous," says Miss Anne Morgan. "Pond's, through providing such excellent products so



inexpensively, helps them achieve an attractive appearance."... Mrs. Morgan Belmont says, "Pond's carries off all honors for its common sense method of home beauty care."... The Duchess of Marlborough says, "Pond's keeps my complexion vigorous and healthy."... For, as the Marchioness of Queensberry points out, "Pond's are not just cosmetics, but the guardians



**3** To tone and firm the skin and keep the pores fine, Pond's Skin Freshener is indispensable. When you have wiped away the cream, wet a pad of cotton with Freshener and do a brisk little tap dance all over the cleansed skin. This banishes oiliness and "shiny nose" and makes you look eighteen!



Jewels by Cartier

**4** A smooth, well-bred finish adds so much to one's poise. Smooth on a dainty film of Pond's Vanishing Cream before you powder—face, neck, shoulders, arms... It gives protection from sun and wind and makes your powder cling for hours... Marvelous to keep your hands soft and white.

of something ineffably fine and precious."... May we suggest that you, too, follow the four steps of this famous way to personal loveliness, to keep your own skin exquisitely fresh and clear?

Tune in on Pond's every Friday evening at 9:30 P.M., E.S.T. Leo Reisman and his Orchestra. WEA and N.B.C. Network.

SEND 10¢ FOR POND'S FOUR PREPARATIONS  
POND'S EXTRACT COMPANY • Dept. Y, 110 Hudson St., New York City

Name \_\_\_\_\_ Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_  
Copyright, 1931, Pond's Extract Company





## QUITE INDISPENSABLE TO THE CHARMING WOMAN OF TODAY . . .

● Modern woman with true feminine instinct for alluring charm and daintiness uses more perfume—and she sprays it. Daubing is definitely out. And so, an exquisite DeVilbiss Atomizer is now an indispensable adjunct of her dressing table. These new atomizers, created by master designers in the modern mode, are equipped with a new positive closure which stops evaporation and conserves costly perfumes. See them at all the better stores. The DeVilbiss Company, Toledo, Ohio.

## DeVilbiss

*Perfume Atomizers*



Here are three new versions of the famous "4711" products, a huge bottle of bath crystals and a wicker flask and faceted crystal bottle for the delightful eau de Cologne

## ON HER DRESSING-TABLE

NEVER have women buying beauty been so aware of just what they can expect from their cosmetics as they are in this present day and generation. The intelligent woman of today buys her face powder, not to cover up her skin, which was the old-fashioned view-point on powder, but to bring out her own natural coloring, while providing a smooth finish for her face. And it is to meet this demand that the "Seventeen" two-tone powder has been created. Ingredients of different weights and colours are blended so that the heavier, darker powder clings closely to your skin, while the lighter weight and lighter shade on the surface gives an overtone that lends some of the transparent effect of the lovely skin of youth. Thus, while you have the pleasant security of knowing that your

powder will adhere to your skin for an unusual length of time, there is also the fresh, natural effect of your own colour tones made more vivid. The "Seventeen" powder can be had in a variety of shades in drug and department shops throughout the country.

"Ironing away the wrinkles" has always existed in our minds as one of those figurative phrases, like sweeping the clouds away, until recently, when a little iron has made its appearance for accomplishing exactly that purpose. This is the Varady-Vienna facial iron, and a more ingenious device than this has seldom met the eyes. You begin your treatment with a thorough cleansing, and then over every line or wrinkle in your face is spread the Varady wrinkle cream. During this time, your facial iron has been heating, connected to a near-by (Continued on page 94)



LÉON DE VOS

The new "La Gerardine" kit contains the wave-creating fluid itself, an atomizer to spray it on, a brush to brush it in, and combs for setting the waves in place





*Perfection  
of Line and Beauty  
in an  
EVENING WRAP  
from  
Bergdorf Goodman*

Lovely fabric, rich fur alone never made a famous evening wrap. Sheer poetic genius of design must be added. . . as here. Full and slim at once, the white peau de pêche velvet flows in motion with incomparable grace. Deep and dark, the great circle of mink forms both the collar and a lovely slender jacket-line along hips and back.

**BERGDORF  
GOODMAN**



Von Harn

ON THE PLAZA . FIFTH AVENUE AT FIFTY EIGHTH STREET...NEW YORK





The Glazo manicure kit, in its characteristic green and gold, contains complete equipment for the home manicure, including the new Glazo nail-tip whitener pencil. It can be had from Altman in New York City

## The Secret of her Charm

THE miss or matron who knows what it means to be popular, admired, even adored, adds to her natural charm the intriguing fragrance of "4711" Tosca Eau de Cologne.

This delightful toiletry combines the restorative qualities of the world-famous "4711" Genuine Eau de Cologne and the romantic fragrance of "4711" Tosca "The Perfume of Romance."

A few drops on the handkerchief and inhaled or a little dab of it on the forehead and temples—banishes fatigue instantly, leaving the delightful aroma of Tosca Perfume as a pleasant reminder. It's a good habit to have a bottle handy everywhere.

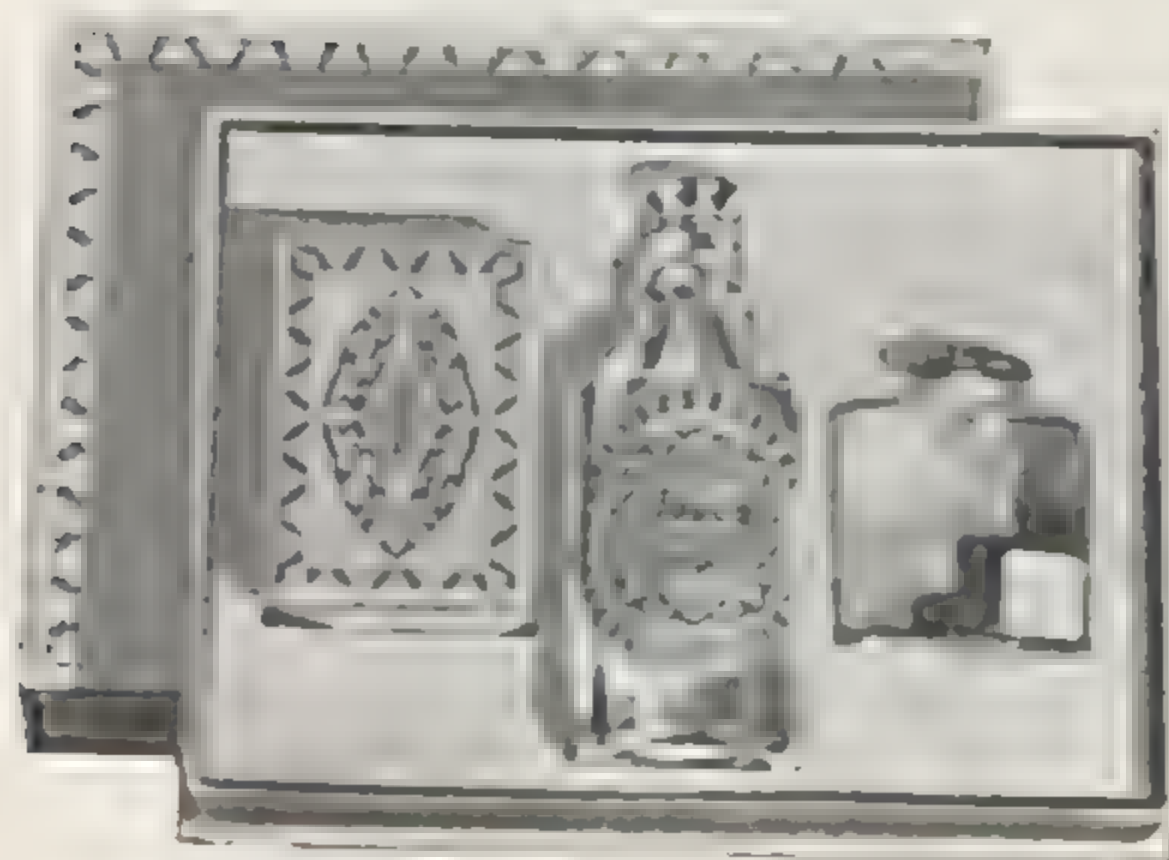
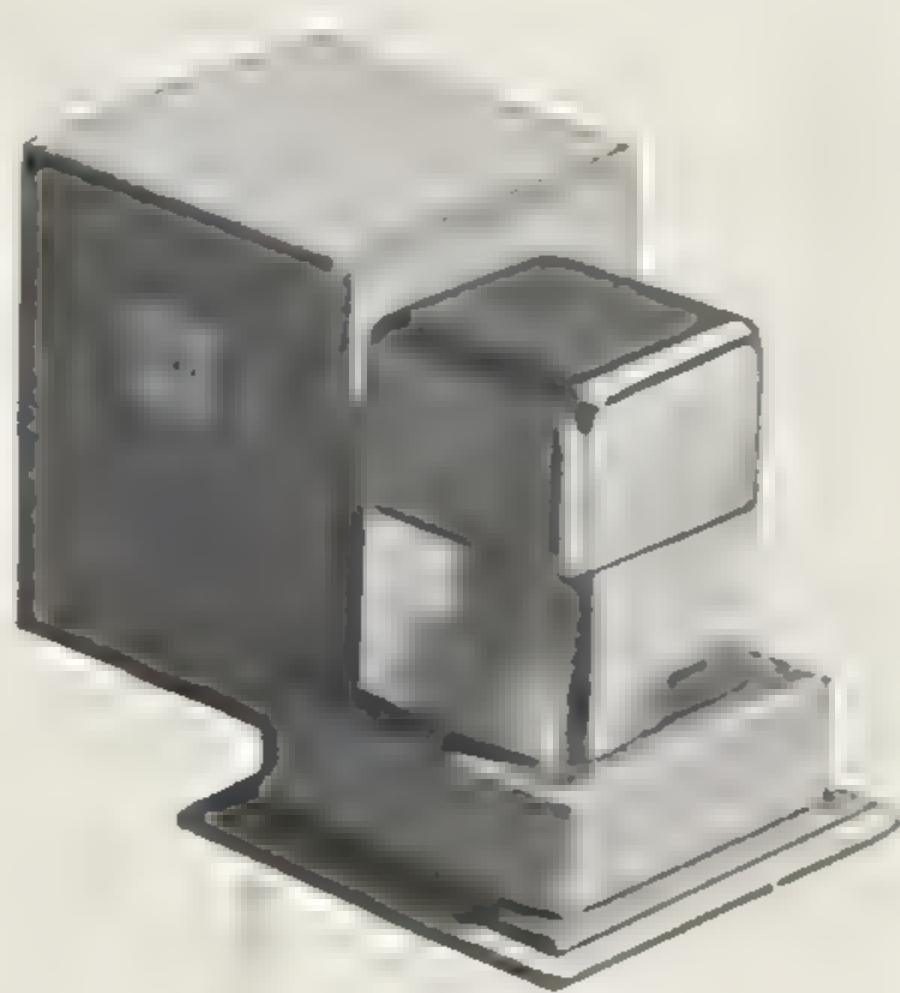
50c to \$3.25

Let the world-famous "4711" Blue and Gold Label be your dependable guide to whatever you require in fine toiletries or for beauty culture.

### "4711" Tosca "The Perfume of Romance"

Its appealing aroma simulates the aesthetic thrill so intimately associated with the music and romance of its operatic namesake by Puccini. One of the most popular of the world-famous "4711" line of fine toiletries.

\$1.00 to \$7.50



"4711" Tosca Holiday Combinations — specially arranged for Christmas Gifting

"4711" Tosca Super-Fatted Toilet Soap  
"4711" Tosca Eau de Cologne  
"4711" Tosca Perfume

\$2.00 to \$5.25

# Tosca<sup>of</sup> 4711

Repute

## ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 92)

socket, and you gently smooth it over your face, following exactly the method given you in the little chart. The cream, melted to a liquid, penetrates into the pores, and the warm surface of the iron smooths out the skin. Certainly, there couldn't be a more soothing treatment, and women who find their faces tired and drawn at the end of a long day use the iron as a means of resting their skins, as well as discouraging wrinkles. The iron is packed in a box that contains equipment for the complete treatment, together with a blue bulb to tell when the iron is on, and each iron is guaranteed against operating defects for five years if you register its purchase with the makers. This set can be purchased at the cosmetic counters at most of the leading shops throughout the country.

Many women attempting the use of an eyelash darkener for the first time have been discouraged by the difficulty of putting it on smoothly and by the fact that, through inexpert application, it got into the eyes, and there it stayed and hurt. Maybelline, in its new form, has altered all this. This has always been one of the popular eyelash darkeners, and now the new consistency is making it easier for amateurs and more satisfactory for the more experi-

enced. For it goes on easily and smoothly. It has a true black or brown, according to the colour you choose. And, if you do get some of it in your eyes, it won't smart at all. Of course, it is proof against tears and waves, and it doesn't make your lashes stiff or brittle, but, on the contrary, helps to keep them soft and natural. In addition to its other virtues, Maybelline can easily be removed with soap and water or cold-cream, and you can buy it in the majority of shops.

Any woman who is searching for a specific, compact series of beauty requisites, especially chosen to benefit her particular type of skin, will be interested in the Alice Corry preparations, which have been recently introduced. This specialist feels that every preparation that you use should not only be chosen in relation to your own skin, but also to complement exactly the other items that make up your beauty ensemble, instead of being one of a group of creams and lotions selected at random. Thus, Alice Corry groups into treatment sets her preparations especially intended for the dry skin, the oily skin, the normal skin, and the under-developed skin. For the normal skin, the finishing preparation is an outing cream, (Continued on page 96)



One of Coty's most attractive kits includes the smart, square vanity-case with a lipstick to match it in chromium finish and a purse flacon holding the delicious perfume "l'Aimant," to complete the ensemble





# Why risk unknown substitutes when you *know* that Kotex is safe?

Kotex is shaped to fit; it stays soft;  
it is adjustable; easily disposed of.

**SURFACE** resemblance to Kotex is not enough! Your sanitary protection must be clean, like Kotex, through and through. Hygienically clean. Made under rigid sanitary conditions. Only then can you know your health is protected in every way. You have this assurance with Kotex. It's the world's standard. Hospitals use it—it fully meets their requirements.

## But how about substitutes?

But how is one to know about nameless substitutes, of whose makers you know nothing? How are they made? Where? What assurance have you of their fitness for this purpose?

You have a right to know—these questions vitally concern your health. Accept no sanitary protection that cannot answer them to your complete satisfaction, and guarantee your safety.

After all, why take a chance? Kotex is available

everywhere, and offers every advantage of comfort as well as safety. It is shaped to fit.

It is soft—and the softness lasts, because laminated layers of Cellucotton (not cotton) absorbent wadding distribute moisture scientifically. It is treated to deodorize. Adjustable to individual needs.

## Wear it on either side

It can be worn with equal safety, equal protection on either side. It is disposed of so easily.

Kotex stays soft. Some kinds of protection seem soft at first. But what a difference you find after using them. Some must be worn a certain way... otherwise you risk embarrassment, you are not sure of adequate protection.

Buy it at any drug, dry goods or department store; or, singly, in vending cabinets through West Disinfecting Company.

Kotex Company, 180 North Michigan Ave., Chicago.

## IN HOSPITALS . . .

- 1 *The Kotex absorbent* is the identical material used by surgeons in 85% of the country's leading hospitals.
- 2 *Kotex is soft . . .* Not merely an apparent softness, that soon packs into chafing hardness. But a delicate, lasting softness.
- 3 *Can be worn on either side* with equal comfort. No embarrassment.
- 4 *Disposable*, instantly, completely.

## The new Kotex Belt

brings new ideals of sanitary comfort! Woven to fit by an entirely new patented process. Firm yet light; will not curl; perfect-fitting.

(U. S. Patent No. 1770741)

# KOTEX

Sanitary Napkins



*Lovelier lustre  
lingering  
perfume*



Give your nails this jewel-clear, fragrant beauty! Enjoy the exquisite color, the proper-drying quality, the lingering lovely perfume of Coty Perfumed Manicure Polish! Apply this transparent liquid to your nails; inhale its delicate fragrance; see its transforming effect! Then you'll realize that Coty has created a true "cosmetic" for your fingertips—the first real improvement in a generation of nail polishes. There are no harsh chemicals used—in the Coty Perfumed Manicure. Only one coat is needed—an economy, in money and time. Send 25c for the "The Trial Combination Set." Use the handy coupon below!

*Coty*  
AMBASSADOR TO  
BEAUTY

Tests prove that this finest Manicure Polish is also the most economical! This Coty Trial Set is enough for a month's use! Coty Perfumed Manicure—\$1 Manicure and Solvent—combination, \$1.50. Sets—\$3, \$4, \$5.

COTY, Dept. V, 714 Fifth Avenue, New York City, N. Y.  
Enclosed find 25c for Trial Combination Set. (Please check polish shade desired—Clear ☐ Medium ☐ Deep ☐)

Name \_\_\_\_\_

Address \_\_\_\_\_

City and State \_\_\_\_\_



These are two of the effective new Kränk gift ensembles in silver and blue. A new perfume accompanies the powder, and the vanity-case has a lipstick to match it

## ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 94)

intended solely to provide a smooth base for make-up, while the preparation that corresponds to this in the régime for the dry skin is a tissue cream, so that the necessary lubricating process is continued through every step of your treatment. For the under-developed skin, there is a developing cream to help in filling out the contours, and for the oily skin an Invigorating Astringent Cream. Each step is carefully worked out for you, according to your own requirements, and the set comes to you complete with everything you need for your treatment, including powder and rouge. It is a satisfactory feeling to have everything assembled for you on this sound basis, and the treatments are simple and sensible. You can buy the Alice Corry products singly and in treatment sets in some of the better stores in almost every city.

If you are thinking of collecting an advance supply of Christmas gifts, as you should be, if you are wise, one of the beauty gifts that are always acclaimed with delight are the Primrose House vanity-cases and lipsticks. There is something about these smart little vanity accessories that makes them

universally popular, and, this year, they are packed in effective little yellow and silver boxes that make them especially gift-like. You can buy them at the toilet-goods counters in all smart shops.

At the top of this page you see two of the Kränk gift sets in their smart modern trappings of silver and royal blue, one of which introduces the perfume new to the Kränk series. The vanity-case in the second set contains hand-blended rouge together with a well and puff for loose powder. In addition to these, there is a very grand gift chest in blue suède and silver, containing, in removable compartments, all the preparations necessary for complete facial treatments and make-up, as well as the kit of Kränk "indispensables"—the lemon cream, which is the backbone item of the series, the foundation cream, and the astringent lotion.

This is the time of year when chapped hands begin to present themselves as a problem. Chamberlain's lotion has always been one very effective means of solving this, and now it has acquired the new modern container that you see (Continued on page 98)



Madame Jaquet's Skin Freshener is an outstanding new product. A beautiful face powder from Harriet Hubbard Ayer has an excellently designed box. Chamberlain's lotion is in the new modern container

LÉON DE VOS





LES POUDRES DE RIZ FINES DE  
C A R O N  
NUIT DE NOEL N'AIMEZ QUE MOI







## AT SUMMER'S END



It is not recorded that November was particularly cold in 1906. Frosty mornings gave way to sunny

noons. But on a mid-month Saturday, many a man left his work a bit more promptly than usual. After all, winter could not be far away and yesterday's drive had been through a raw wind. Soon snow would fly.

And so one hurried home, took a hasty lunch, slipped into his oldest clothes and entered the building which served as a garage. For a moment he stood in wistful contemplation of the faithful car before him. Then, with a sigh of regret, he set the brakes, adjusted the jack, raised the wheels off the floor, placed strong blocks under the axles, and began the process that prepared a car for its winter rest. By night, if one worked fast, everything was done. Canvas or cheesecloth was in place to guard against dust and dampness, the padlock clicked upon the door and the motoring season was officially at an end.

✦      ✦      ✦      ✦

THERE were not so many automobiles in those days as now, but wherever they were, their owners were enacting scenes like this. Resigned to the seasonal limitations

of the motor car, they did not know that in that very year a little group of young men had begun the work that was to end this annual hibernation. They believed that year-round motoring was feasible, that closed bodies for automobiles could be made practical.

Month after month, they had planned and built and tested and rebuilt. And so began Bodies by Fisher.

The world moves fast and there are many things to think of. It is not strange, therefore, that we seldom stop to look back and consider the significance of certain events in the past. The coming of Fisher Bodies may hardly have seemed of great importance, yet it pioneered for the kind of car in which we drive today . . . so fashioned that we need not be concerned with summer's end.

It is interesting to consider how different things would be without the modern all-year car. Life would revolve upon an entirely different plane. Human activity would be compressed almost to its former narrow horizons.

But as a matter of fact the thoughts of both science and industry are still devoted to raising the plane and widening the horizons. And in this effort the Fisher Body Corporation is determined to play its part, now and in the future, just as in the past.





LUCIA...In black, brown, green or wine Suede with calf trim to match. Built-up, feather weight, all leather heel. . . . \$18.50

Genius can not be explained. Nor is it easily recognized by the many. But fortunate are the few who experience the thrill of its contact. It is from this select group that Delman receives the full measure of appreciation for his inspired designs and the fine hand workmanship which transforms his imagination into leather.



DELMAN BLDG. • 558 MADISON AVENUE • NEW YORK

Sold exclusively by the better stores in principal cities

Pierre's beauty kit, done in the attractive orchid and black that characterizes this series, contains all your favourite beauty requisites, together with a good mirror in a compact and convenient case



## ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 96)

in the photograph at the bottom of page 96. It retains all its old virtues, however, chief among which is its almost instantaneous drying. If you want to be a precisionist, it takes thirty-seven seconds to dry upon your hands, which means that you can use it at any time you like. It is to be found in the majority of shops.

Madame Jaquet has introduced one of those delightful and indispensable lotions that makes for pleasanter and better cleansing. It is known as Jaquet Refreshener, and it has two important functions, for not only does it refresh the skin delightfully while it is removing the last bits of cleansing cream, but it is a very adequate and pleasant cleanser in itself. You can use it for cleansing in the morning and during the day, for example, and combine it with the cleansing cream for the final cleansing at night. Madame Jaquet suggests her "Filaree" cream in combination with it, because that has emollient, as well as cleansing properties, and the normal skin can be kept in good condition with this duet alone. In keeping with the trend of the times that requires value received, you get a good-sized bottle (such as the one that is shown in the photograph on page 96) for a moderate sum.

The new Beautifying Face Powder from Harriet Hubbard Ayer is contained in a masterpiece of a box. This box is both washable and dust-proof and has what is known as an extended shoulder, so that you take up the top without spilling a drop. The powder itself is a well-balanced, adhesive blend, and, with the debut of this new powder, four new shades are introduced in all the Harriet Hubbard Ayer powders.

If you see some one using a handkerchief—or what looks like a handkerchief—and then throwing it unconcernedly into a waste-basket, don't be alarmed at an apparently extravagant gesture, for it will probably be a "Kerf." And Kerfs are a brand-new inspiration from the makers of Kleenex—soft, convenient squares of sturdy tissue that make the most presentable and economical handkerchiefs. They have other uses, such as removing make-up and polishing off your bottles and as convenient little emergency dust-cloths for your dressing-table things, and, once you have them in your house, you will find them one of those things that you don't see how you ever got along without. You can now buy these new Kerfs at the toilet-goods counters in most of the better drug and department shops.



LÉON DE VOS

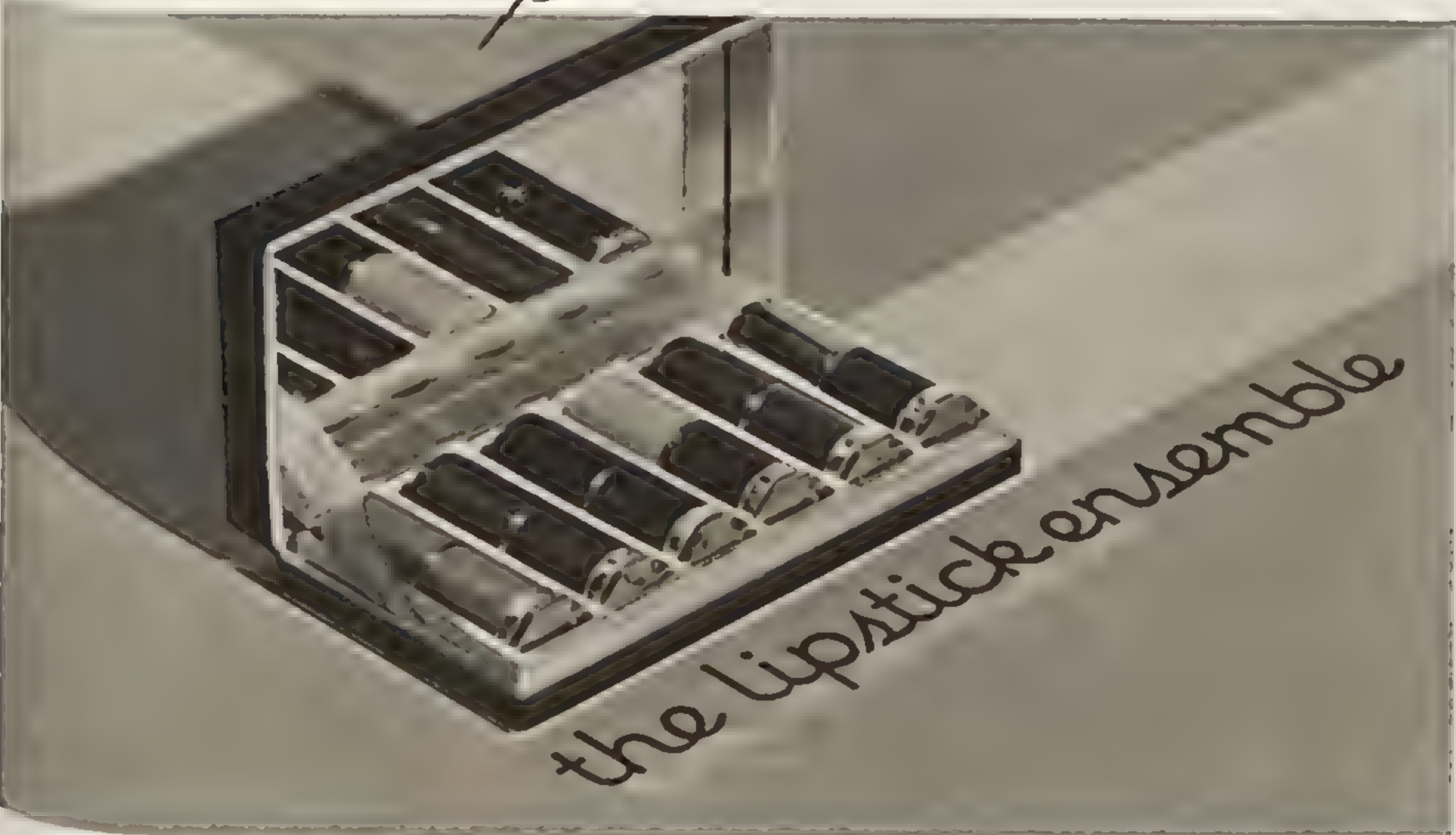
The Nina beauty case, which includes a generous bottle of the famous geranium cream, is lined with a washable material and has an extra compartment to include any necessary incidentals





“Coordinate your face with the new colors...and they're yours”

says *Elizabeth Arden*



• Elizabeth Arden's Lipstick Ensemble contains six lipsticks...Chariot...Printemps...Victoire...Coquette...Viola...Carmenita...one to harmonize with every costume. They are petal-smooth, really indelible, exquisitely tinted. The Ensemble is \$7.50. Individual Lipsticks are \$1.50.

RODIER says: "Purple is a lovely color and is becoming to blonde and brunette alike."

WOMAN says: "But it makes me look so old!"

ELIZABETH ARDEN says: "Not if you use the correct make-up with it. I have a dark Violet Eye Sha-Do which gives blondes the strangest, most mysterious lure. Combined with Light Rosetta Rouge, Lysetta Powder, my lovely new Chariot Lipstick and Black Mascara, purple is a triumphant color for blondes. If you have dark brown hair, you can wear purple successfully with these make-up accessories: Dark Rosetta Rouge dusted with Mat Foncé Powder; Coquette Lipstick, Bronze Eye Sha-Do and Black Mascara."

RODIER says: "All black, all white, and black and white combined are always in good taste."

WOMAN says: "But I am too pale for white, black robs me of what color I have, and the combination is even more difficult."

ELIZABETH ARDEN says: "With your black hair you can look simply divine in white, in black, and in black and white. The same make-up applies to all of them, for you. Blush Rose Rouge, it must be, dusted with Illusion Powder, accented with Victoire Lipstick. Dab a bit of Vert Bleu Eye Sha-Do on your eyelids and accentuate your lashes with Black Mascara. Was I not right?"

RODIER says: "Cool pastels are for gaiety...they are the shades of the evening."

WOMAN says: "I'd love to wear them but they leave me meaningless — out of the picture."

ELIZABETH ARDEN says: "A woman of your enchanting bloneness can really wear light pastels beautifully, if these make-up directions are followed: Use Light Amoretta Rouge, Illusion Powder, and Printemps Lipstick. Azur Eye Sha-Do and Black Mascara will give your eyes an irresistible warmth and beauty."

RODIER says: "Pastels in warm tones are winning colors this season."

WOMAN says: "How can I look winsome in them?"

ELIZABETH ARDEN replies: "Your brown hair and rather dark skin call for quite a warm make-up with warm pastels. Light Rosetta Rouge accompanied by Banana Powder and Chariot Lipstick will be very fetching. As for your eyes, Light Brown Eye Sha-Do and Dark Brown Mascara will give them added depth."

\* \* \*

Would you like a color book that tells you exactly which lipstick to use and exactly what make-up accessories harmonize with each new autumn color? Write to Miss Arden, 691 Fifth Avenue, New York, and the Color Harmony Book will be sent to you.

ELIZABETH  
ARDEN

691 FIFTH AVENUE • NEW YORK

© Elizabeth Arden, 1931



# 8 Great Beauty Editors



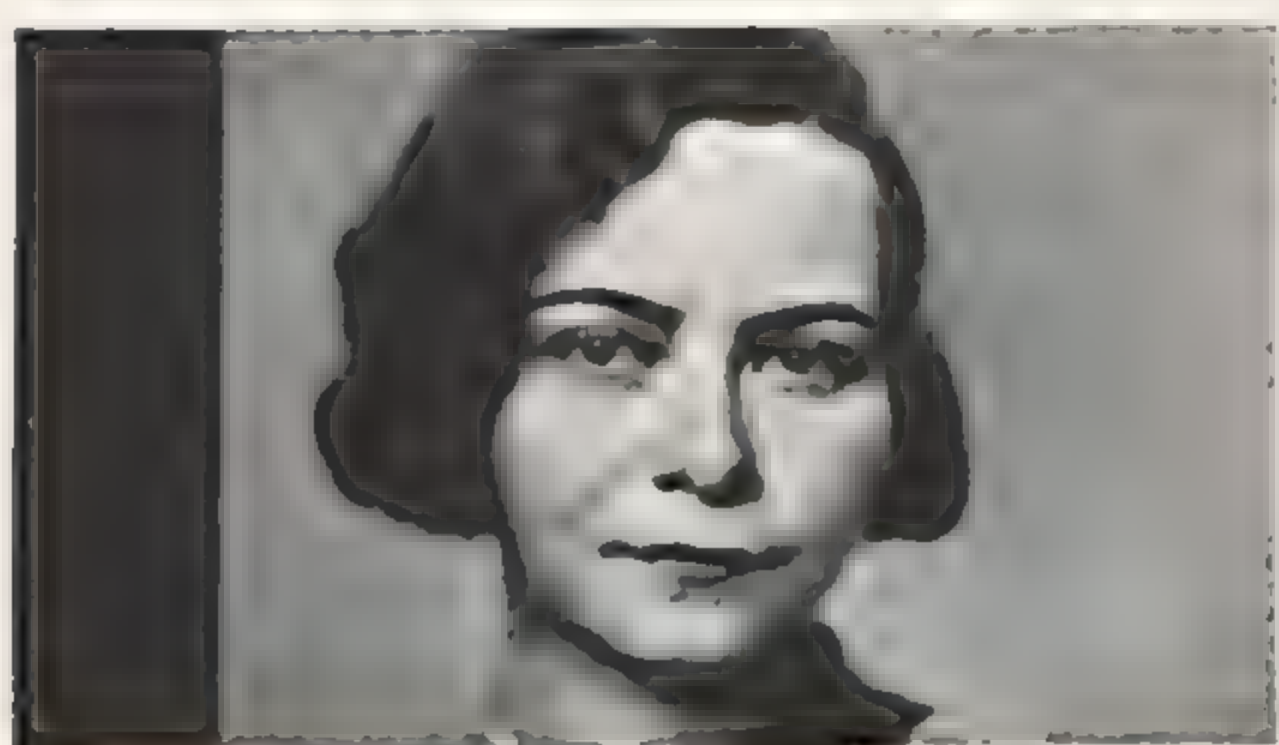
NEW YORK



LONDON



PARIS



VIENNA



BUENOS AIRES



TORONTO



MADRID



BUDAPEST





# of the World praise this new Nail Make-up

*for its lasting lustre, gleaming beauty...and romance*

CHOSEN by lovely ladies in the fashion centers of three continents, praised by famous beauty experts in eight world capitals... Cutex Liquid Polish is today, by actual count, the outstanding international favorite.

"The newest aid to romance," says Mariabel, beauty editor of Spain's *Cosmópolis*. Martine Renier, fashion editress of the great Parisian magazine, *Femina*, declares: "It is essential to French chic."

Madge Garland, fashion editress of Lon-

don, speaks for all beauty-wise women who have been captivated by Cutex when she says:

"Cutex has these very definite advantages. Its brilliant lustre is unequalled. It goes on simply, quickly, and smoothly. Stays brilliant and unmarred for days... and does not turn yellow, crack, or peel." And... Cutex is economical. It gives fingertips the lovely sparkle of romance at a fascinatingly thrifty price!

Here's the swift and simple beauty care that

Cutex Manicure Preparations give to slim white fingers... the treatment that smart women the world around follow faithfully:

## *Follow this swift, simple Beauty Care*

First, scrub the nails. Next, remove the old lifeless cuticle and cleanse beneath the nails with Cutex Cuticle Remover & Nail Cleanser.

Now remove the old polish with Cutex Liquid Polish Remover and brush on your favorite shade of brilliant Cutex Liquid Polish.

End with a touch of Nail White under the nail tips for accent—Cutex Nail White, Pencil or Cream.

After this quick manicure once a week a few minutes each day will keep your nails flawlessly lovely. Just push back the cuticle; cleanse the nail tips and use the Nail White—Pencil or Cream. Before retiring, use Cutex Cuticle Oil or Cream to soften the cuticle.

Cutex Manicure Preparations are only 35¢ each... Liquid Polish and Polish Remover together, 50¢... Cutex Nail White Pencil now 25¢.

## *Snowy white nail tips—instantly—with Cutex Nail White Pencil*

This new manicure aid has won high praise from New York beauty editors. This is the simple way they use it... follow their easy method:

When traveling, shopping, or at your office, run this magic pencil point under *dry* nail tips, just as you now use an orange stick. When you wash your hands, use the Cutex Nail White Pencil on *slightly moistened* nail tips. Either way it turns your fingertips immaculately white and keeps them so for hours!

Only Cutex Liquid Polish has

*ALL these advantages...*

1. Dries in 30 seconds.
2. Never cracks or peels, turns yellow or white.
3. Lasts for one whole week.
4. Sparkles always with smart lustre.
5. Comes in sturdy bottles, easy to open.

NORTHAM WARREN • New York • London • Paris



*Now a smart tight cap of bakelite...*

Gleaming black... does away forever with broken corks! It has brush attached, and when in use, always keeps the brush tip off the table top.

You may choose from six enchanting shades—Natural, Rose, Colorless, Coral, Cardinal, Garnet. It's gay to match your nail tips and your lips!

# Cutex Liquid Polish

... only 35¢

I enclose 12¢ for the Cutex Manicure Set containing sufficient preparations for six complete manicures. (In Canada, address Post Office Box 2320, Montreal.)  
NORTHAM WARREN, Dept. 1V11  
191 Hudson Street . . . . . New York, N. Y.



THIS SEASON, THE CUT IS THE THING



*No gaiter is really smart  
unless it fits correctly!*



The secret of a good-fitting gaiter is in the heel. Firestone makes several different sizes and heights of heel . . . that's why Firestone Gaiters fit so



well. Look for the "F" shield that stands for Firestone . . . and remember that Firestone stands for fit in footwear.



Three of the most favored Firestone gaiters this season are the Puritan (in the circle), that slips on like a rubber; the 3-Snap; and the Concealed



Slide Fastener; all light as a feather! They come in brown or black, in the new basket-weave pattern that harmonizes with fall fabrics. Firestone Footwear Company, Boston, Mass.



Send for folder showing the season's smart styles in rubber footwear for all the family. . . . Listen to "The Voice of Firestone" every Monday evening over NBC National Network.



**Firestone Footwear**

*Reigns when it Rains*

Copyright 1931, Firestone Footwear Company



S3541

5836  
57925839  
S3541

5828

FUR SET No. 5839 SUIT S3541—Caracal cape and trimmed muff; wool suit. Designed for sizes 32 to 40; fur set in one size

FROCK 5828—This "Easy-to-Make" princess frock is of "Beau Monde" silk crêpe. Designed for sizes 12 to 20; 30 to 38



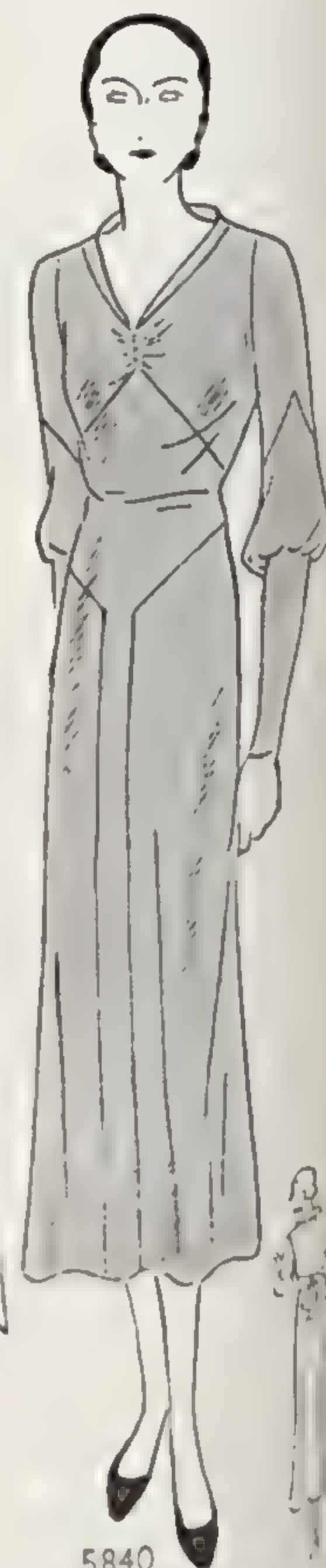
EVENING BLOUSE No. 5836 SKIRT 5792—The lamé blouse is designed for sizes 14 to 20, the velvet skirt for 26 to 36

FROCK No. 5830—A semi-sheer crêpe has flounces and interesting sleeves. It is designed for sizes 12 to 20 and 30 to 38

FROCK No. 5840—This silk dress has charming moulded lines and new sleeves. Designed for sizes 14 to 20; 32 to 38



5830



5840

DESIGNS FOR PRACTICAL DRESSMAKING



# She is a Dark Brunette with an *Average* Skin

SKYTOP MORGATE

Dear Miss Earle:  
Please come to  
the aid of a face  
that has probably  
attended too many  
parties. I have



One of five famous Marie Earle "Make-up Mannequins". She typifies the Dark Brunette. Her eyes are enhanced by Marie Earle Eye Shadow—"Green". Her Face Powder is "Sunburn," her Mascara "Black." She uses "Dark" Lipstick, also "Dark" Paste Rouge.

THE new picturesque piquancy of Fashion demands a facial "prettiness"—a flower-like delicacy of coloring reminiscent of the carefully tended beauty of the Empress Eugenie and her lovely court ladies.

So Marie Earle emphasizes her exquisite *Cosmetics*—every accent beauty requires for enhanced loveliness of brow and lash, of eye and lip, of cheek and skin, each subtly toned for the five distinctive types—Blonde, Brunette, Titian, lovely Gray-Haired, and Dark Brunette. These *Cosmetics* are of that superlatively fine quality which has made Marie Earle Essential Cream preferred by the smartest women in fashion capitals the world around.

**Marie Earle Essential Cream Is Two Helping Hands for Your Face**  
First, because beauty is indeed pore-deep, Marie Earle Essential Cream loosens and flushes out all impurities. This thorough cleansing gives your skin a new, clear, *vital*, loveliness, a rose-petal charm. You'll notice how this delicately fragrant cream *liquefies* instantly on touch; it coaxes even the deeply imbedded impurities out of the pores! Then, after *cleansing*, you

dip into the very same jar, to *nourish* your skin—to pat relaxed muscles and undernourished tissues back into firm, glowing health; younger, finer texture!

Think what an economy, convenience, and satisfaction it is to find a flawless *cleansing* Cream, a dependable *nourishing* Cream, both in one jar! Every skin—whether it be "average," "dry," or "oily" needs this bedtime and morning care. You will find Marie Earle Essential Cream at all the better shops—\$1.90—\$3.50.

## Salon Secrets in the Correct Use of Cosmetics

How and where to apply *Eyeshadow*, how to use and choose *Mascara*, what is the best *Face Powder* tone for your type, the most becoming *Rouge*, and *Lipstick*—all these and other important details are answered for your particular type, in Marie Earle's new Make-up Charts.

The better shops have the fine Marie Earle *Cosmetics*—in gay and delightful boxes.

**BLANC GRAS**—Protective finishing Cream, smoothes the skin, a superlative base for make-up. Chair, rachel, blanche, ochre, sunburn — \$3.75.

**EYESHADOW**—Enhances the eyes, making them seem larger. Transforms a "tired look" into fascinating shadows! Blue, brown, gray, green, violet—\$1.

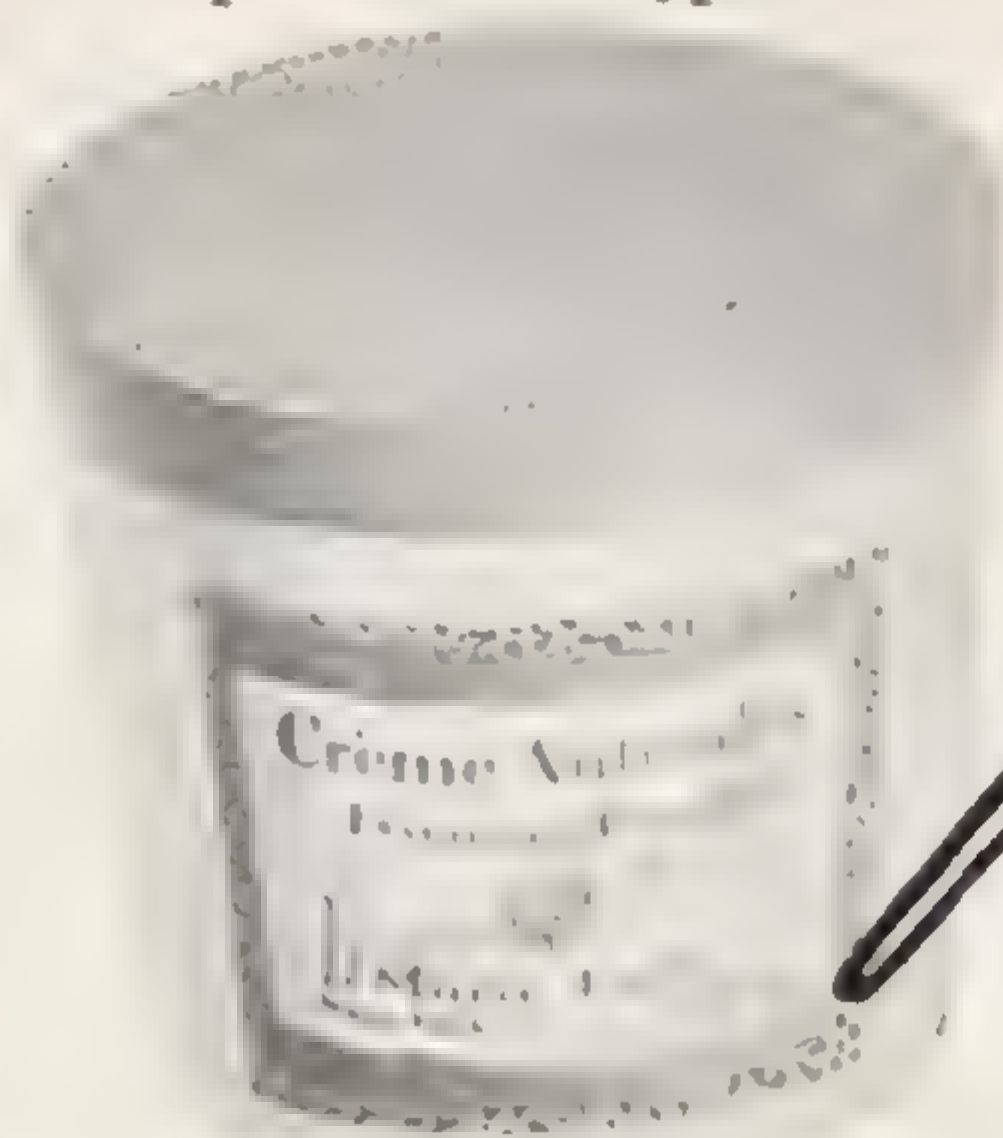
**EYEBROW CRAYON**—Straightens the line of the brows; accents brows and lashes. Pure, easily applied. Three shades: Chatain, brown, and black—\$1.

**FACE POWDER**—Marvelously fine in texture, delicately fragrant, so soothing it will not dry sensitive skins. Six tones; Chair, peach, rachel, sunburn, ochre, and blanche; black and white box—\$1.75.

**MASCARA**—Paste Eyelash and Eyebrow Darkener keeps brows and lashes glossy; will not bead—In three shades: Chatain, (Chestnut), brown, black —\$1. Liquid Mascara, with two brushes —\$2.50.

## A Valuable Booklet Sent Free on Request

How to tell whether your skin is average, dry, or oily—how to care for it in each case; full directions for a "*quick rejuvenating treatment at home*"; and Marie Earle *Cosmetics* are described in the booklet: "*Understanding Your Skin*."



*Marie Earle*

Write today for your copy of interesting booklet: "Understanding Your Skin."  
Address: Marie Earle, Dept. V11, 660 Fifth Avenue, New York City, New York.



# hands • arms

EVER IN THE SPOTLIGHT



this 37 second beauty treatment keeps them always soft and smooth

Their every movement brings your hands and arms to the attention of those about you. That is why it is so important to keep them always soft, smooth and youthful.

The easiest, quickest way to keep your hands and arms well groomed is to apply Chamberlain's Lotion after exposure to weather or contact with harsh, hard water, and always as the finishing touch to your toilette.

It takes but an instant, for stop watch tests show that *the average skin completely absorbs this remarkable lotion in only 37 seconds*. No bothersome massage is required. It is not sticky or greasy and has a delicate orange blossom fragrance.

Regular use of Chamberlain's Lotion will keep your hands and arms always well groomed and presentable. Because it leaves the skin so smooth, you'll like Chamberlain's as a powder base. And it is an excellent astringent.

Chamberlain's is sold at drug stores and toilet goods counters, 50c and \$1.



## Chamberlain's LOTION "The Invisible Glove"

For a purse size trial flaconette,  
enclose 10c with this coupon.

\* Chamberlain Laboratories,  
Dept. 17, Des Moines, Iowa

Enclosed is 10c. Please send me the purse size flacon of Chamberlain's Lotion.

Name.....

Address.....

City.....State.....

## THE FIRST STAGES OF FASHION



PYJAMAS No. 3212—A separate bolero with cap sleeves tops this little crêpe de Chine pyjama with a shawl collar and a tie belt. Designed for sizes 8 to 14 years



FROCK No. 3216—The circular collar on this crêpe de Chine dress is optional. A flared panel is set in the skirt front. It is designed for sizes 8 to 14 years

FROCK No. 3213—Handkerchief linen and challis are charming in a shirred frock. The right-hand view is minus sleeves, plus epaulettes. Designed for sizes 1 to 10



SET No. 3215—A nainsook night slip with set-in sleeves and a batiste day slip with raglan sleeves are included in the set. This is designed in infant's size only

COAT No. 3214—A lightweight broadcloth or crêpe de Chine coat may have a cape or not. It may be in either of two lengths. Designed in infant's size only

DESIGNS FOR PRACTICAL DRESSMAKING



# FIRST DOWN after the game



THE CHAMPAGNE  
OF GINGER ALES

NOVEMBER has a history all its own. And most of it is football. Then the old grads feel like undergrads, and all the highways on a Saturday lead to the stadiums.

And Canada Dry seems to sparkle even more gaily in tune with the nip in the weather . . . to become more welcome because of the stirring times.

Certainly no celebration could be without this Champagne of Ginger Ales . . . and seem complete. For it's most of all when you're having a good time . . . in moments of relaxation and gaiety . . . that you want Canada Dry.

## *Now Priced for the Thrifty*

And now that the price of this fine old ginger ale is so low, it appeals to your more serious moments, too, when you stop to count your pennies. For there never was a greater value in ginger ales. To-day The Champagne of Ginger Ales is just as much the favorite of the thrifty as it is the constant choice of connoisseurs.

Make sure you always have an ample supply of Canada Dry. In most cities it now comes in two sizes—the new large size and the familiar twelve-ounce bottle.

## A football party buffet

Little sandwiches shaped like footballs to satisfy an appetite made large by an afternoon in the open air . . . olives stuffed with anchovies, pimientos, almonds, and pearl onions to help work up another appetite for dinner . . . some caviar and canapés . . . and above all, cool, sparkling glasses of Canada Dry to take the huskiness out of your throat and to refresh and exhilarate you. Make the ice cubes of frozen ginger ale, too, so you won't dilute the flavor. Let your guests help themselves.

—Originated by IDA BAILEY ALLEN, President National Radio Home Makers Club.

# CANADA DRY

Reg. U. S. Pat. Off.

A NEW LARGE SIZE • A NEW LOW PRICE





**A LADY IN A BROWN STUDY** over the question of something different in a dinner gown, will go to Best & Co., where she'll find the veil of black finally lifted from the evening mode. For daytime colors now carry over into night, and the success of this idea is illustrated in Best's dark brown crepe-back satin evening gown. The fabric is shining-new . . . a rich, soft-falling \*Satin-Ultra. Even the thread that composes it is a textile-innovation. Seraceta Strands of Fashion are weaving some of the most luxurious of the new loom-products! The beauty of the thread itself brings a new glow to satin and a slim, enfolding quality. Ask for \*Satin-Ultra models in the dress section of better stores, and watch for other new weaves in the Seraceta series. The Viscose Company, 200 Madison Avenue, New York City. \*Registered



**S E R A C E T A**  
**STRANDS OF FASHION**

Bustle-back evening gown of \*Satin-Ultra, as featured by

**Best & Co.**



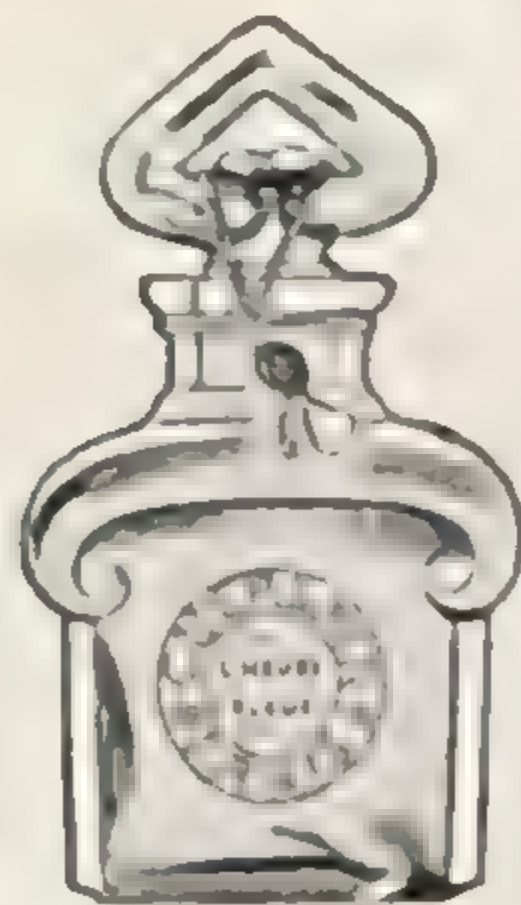


ELEGANCE  
IS FOR HER,  
THE  
EXQUISITE ONE

*Between glamorous women and the mood of elegance an ageless affinity endures. It graces their every day, through all their years. For these enchanting ones the elegance of the present era; the pale, pale room, silvery with the shadows of great white divans, profuse with pallid iris . . . chosen with the same savant's care for esprit with which she appraises her arrogant emeralds. For her, the perfumes of Guerlain!*

*They drift about her in undulant airs. They exalt her moods. As accents of elegance these perfumes have held sway in France, on the Continent, for generations. Women of distinction cherish, beyond all others, these three: Shalimar, with its aureole of sweeping depth . . . L'Heure Bleue, Paris at its azure hour . . . Liu, a new star of the modern scene. And for women who would inspire illusions, there are, as well, Shalimar powder and lipsticks Guerlain!*

*One artist, and one alone, creates perfumes whose emotion, felt once, is forgotten never. He is Guerlain.*



*Shalimar is \$12.50 and \$25 . . . . . Liu is \$30 . . . . . and L'Heure Bleue is \$5 and \$15.*

GUERLAIN  
• P A R F U M E U R  
P A R I S



# At last...



...what women have been hoping for . . . a NEW improved MAYBELLINE Eyelash Beautifier, that...

. . . does not smart the eyes if accidentally gotten into them . . .

. . . is perfectly tear-proof and will not run or smear . . .

. . . applies more evenly and smoothly with greater ease . . .

. . . contains beneficial oils that tend to promote the growth of the lashes and keep them soft and glossy . . .

. . . removes easily with soap and water or with cold cream.

REGARDLESS of your past experience with eyelash darkeners, go to your toilet goods counter and purchase a package of the new solid form Maybelline. Absolutely harmless. You will be amazed and delighted with the results. 75c—Black or Brown. For 10c and coupon below we will send Purse Size for trial.

## Maybelline

EYELASH BEAUTIFIER

Clip-----

MAYBELLINE Co., 5900-36 Ridge Ave., Chicago

10c enclosed. Send me a Purse Size package of the new Maybelline. ☐ Black ☐ Brown.

Name.....

Address.....

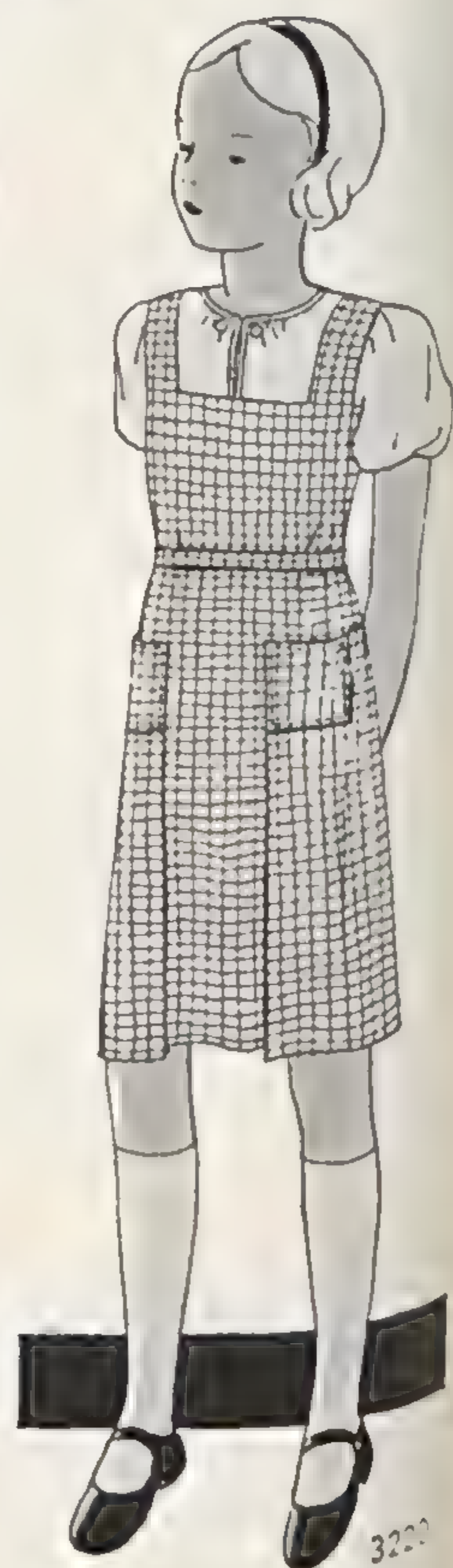
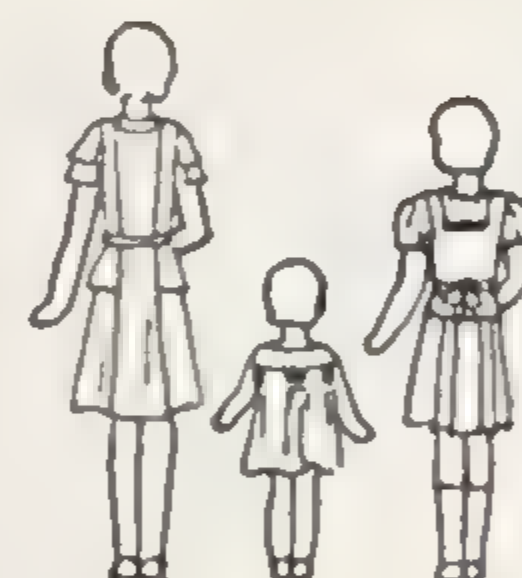
## ATTRACTIVE SIMPLICITY IN WINTER CLOTHES

### FOR GIRLS



COAT No. 3217—Here's the same coat in two versions: one of velveteen and the other of bouclé woollen. Designed for sizes 2 to 10

FROCK No. 3220—The novelty wool jumper and a lawn guimpe with puff sleeves make a good school costume. Designed for sizes 6 to 14



FROCK No. 3219—This one-piece dress of sheer wool adds double shoulder caps and a peplum at each side. Designed for sizes 8 to 14

FROCK No. 3218—This small party frock of crêpe de Chine has a drop-shoulder yoke and is sleeveless. Designed for sizes 2 to 8

DESIGNS FOR PRACTICAL DRESSMAKING





Film is found by dental research to play an important part in tooth decay...to cause unsightly stains. It must be removed twice daily.

# Decay begins beneath this Film on Teeth

**COMBAT IT!**—Remove film, eat the right foods, see your dentist—the 3 great rules. Science finds teeth must be protected from “within” and from “without.”

**LOOK** on tooth and gum disorders as you would at common bodily diseases. That will make them easier to understand and master. Before decay or other troubles can triumph there must be two prime conditions. First: germs of infection must be present—active, vigorous—ready to attack. Second: natural resistance must be low and hence *invite* attack.

To build natural resistance against decay and gum disorders eat the right foods. Foods containing minerals and vitamins. (Refer to diet hints on this page.) Eat them to make teeth harder and to make gums firm and give them tone.

## Remove film

But, regardless of your natural resistance, the sensible thing to do is to remove the germs associated with tooth troubles.

To remove these germs from teeth, remove film. For film is their breeding ground. It glues germs against the teeth so tightly ordinary brushing cannot remove them. The stains from food and smoking are absorbed by film. It fills every tiny crevice in enamel. Film is hard to reach

and hard to remove. So to meet this need Pepsodent was developed. Today Pepsodent has become the *special film-removing* tooth paste at home and in 67 foreign countries.

## Now, a new discovery

Pepsodent's unique action is due to a revolutionary polishing and cleansing agent. One that is **SAFE** and gentle. One twice as soft as that commonly used in other tooth pastes. Because of its great safety, Pepsodent is recommended widely for the delicate teeth of children.

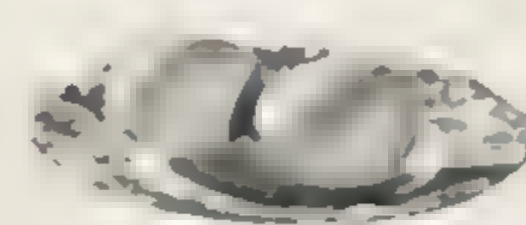
Yet with all its softness Pepsodent cleanses teeth and polishes enamel to a degree heretofore unknown. In fact, many who once despaired of ridding teeth of ugly stains now possess the lovely teeth they've envied.

## See your dentist

And besides the proper diet and removing film each day, one thing remains: See your dentist regularly. Let him direct your fight for sturdy teeth.

Further than this there's nothing left to do. It's science's own prescription.

## Include these in your diet:



One or two eggs; depending on your age.

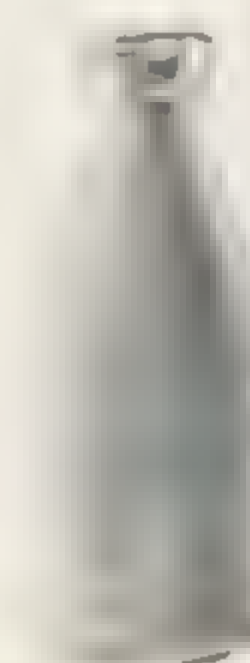
Raw fruit and fresh vegetables you like.



Head lettuce, cabbage or celery.



$\frac{1}{2}$  lemon mixed with orange juice to make 1 pint.



Plenty of milk every day.

**USE PEPSODENT TWICE A DAY—SEE YOUR DENTIST AT LEAST TWICE A YEAR**





## Stein & Blaine INC.

For Sunday Nights...fascinating gowns, appropriately informal...with deft touches revealing their Stein & Blaine origin...a tradition of this house and a feature of its Winter Collection.

Made-to-Measure at Ready-to-Wear Prices

FURS • COATS • HATS

13 and 15 West 57th Street, New York

## WHAT THEY READ

BY NANCY HALE

THOUGH we may start our Christmas shopping with elaborate lists conceived in order that Aunt Anastasia may have the perfect present suited to her personality, somehow these lists never, never materialize, and, in the end, we compromise with a pincushion which is sure to be unwanted, or—and this is if we are wise—we fall back on books.

Here the pitfalls, although existing, are less pernicious; even the man in the book-shop will keep you, if you ask him, from giving Gibbon's "DECLINE AND FALL" to a debutante niece, and, in mentioning such a possibility, we are supposing that you yourself are an utter dumb-bell. The point is, one trip to a bookstore is apt to be worth a dozen to the more mixed marts. It is even possible to confine all one's purchases to this particular emporium and, with the minimum of exertion, in the end please everybody. It's more than a good idea; it's a formula.

Shall we survey a few of the new books that have come out this autumn? From such a survey, perhaps you can pick out what is apt to suit each name on your list. In this case, you will be saved even the trip to the bookstore.

One must mention first, I suppose, "THESE THIRTEEN" (Jonathan Cape and Harrison Smith, Inc.), a collection of the short stories of William Faulkner, who is being hailed as something of a literary Messiah, these days. Reading this, his latest book, one is inclined at times to agree and at others almost to boo. Faulkner is perhaps the greatest exponent of realism to appear, but his realism, since it is of the variety at times bordering upon the Joycean stream of consciousness, may possibly be best suited to the novel length. Certainly, in that form he seems to have had his greatest technical success. The stories in "THESE THIRTEEN" are some of them great and some of them so obscure as to be not so great. However, whether Mr. Faulkner is like the little girl who had a little curl or not, "THESE THIRTEEN" is of importance and would make an admirable present for any one who makes any pretence at keeping up with literary trends.

Then, there is a new book of Sigrid Undset, "THE WILD ORCHID" (Alfred A. Knopf). Undset has in this left the mediaeval background which threw stained-glass rays through her former books, and perhaps that makes a contrast to her present scene of tumultuous modern unrest even stronger to readers who know her work. This is a novel about men and women straining after assurance in a world where there isn't any, a theme that is being done much to-day, but, in this author's hands, it takes on a sort of largeness and importance. We are told that this is the first of two volumes; a sequel is to follow. Again, for a reader with intellectual pretensions, this would make an excellent present.

A novel called "SUNRISE IN THE WEST," by David Carb (Brewer, Warren and Putnam, Inc.), should be rather delicious to the average reader who feels a little stuffy from a diet of disillusion and despair, like a slice

of bread and butter after overmuch caviar and cocktails. It tells a long, rambling story of a German-Jewish girl who comes to New Orleans in the middle of the last century to find a husband in the New World. She finds him, and, in the course of three-quarters of a century, develops into the simple matriarch of a humble Jewish dynasty of her own breeding. The imaginary semi-historical writing of the first two-thirds of the book has an excellent and authentic flavour, and the tone merges well into the tempo of to-day in the last third. It is a good story well told, about simple people that know what they want, a pleasant subject and to-day an unusual one.

"THE LADY WHO CAME TO STAY" (Alfred A. Knopf) is a first novel, by R. E. Spencer, which has not one of the earmarks of a first novel—disillusion, a cause, or any awkwardness at all. And, for once, it is a first novel which could not possibly be construed as being autobiographical. It is a spirit story, really, of a woman, dying, who brings her daughter to the house of her dead father's sisters only in order that the child will be taken care of after her mother's death. There are four sisters. The oldest, Phoebe, is a grim woman of whom every one is afraid. She never smiled and had paroxysms of temper at times. Even the younger and less formidable of the old sisters are queer, strange, shadowy. From the beginning, the book unfolds into a tense drama which affects all the characters mentioned, a queer, unreal drama which has little of ordinary living and much of the ghoulish, much of spiritual hatred. It is clearly an important book, and, if the manner seems sometimes reminiscent of Henry James, that is certainly not an influence to deplore to-day.

"THE DIARY OF A PROVINCIAL LADY" (Harper and Brothers), on the other hand, is light, warm, comfortable, the perfect present for a provincial lady or really any lady at all. E. M. Delafield, who more and more is being looked to for charming, ruefully astute writing, has written here the simplest of journals of the simplest of women, in which nothing, if you mean dramatic action, happens. But what does happen, Cook leaving, a trip to the next town, the sudden visits of the disagreeable Lady B., the vicissitudes of two active children, are all told with such a pleasant touch, with such gently mocking humour, that they assume for the reader the same importance that they held in the life of the Provincial Lady. This is one of those very rare books that one does not look forward to finishing. One feels that there is no reason why it should end, and every reason why it should go on indefinitely, for us to pick up and read more about the silent Robert, Mademoiselle with her strange French habits, and the ironies of a provincial ball.

"SIX STORIES WRITTEN IN THE FIRST PERSON SINGULAR" (Doubleday, Doran and Company) is exactly that, the first person being Somerset Maugham. These are quiet stories, their importance lying in the trained eye of their author, his (Continued on page 130)





BRING OUT THE HIDDEN BEAUTY NATURE INTENDED YOU TO HAVE. YOU, TOO, CAN HAVE A LASTING WAVE

# *Banished!* That maddening problem of straight hair

*A softly beautiful wave, constantly growing deeper and more lasting, can easily be yours*



*You need only a spray to apply LA GERARDINE, because this wonderful lotion is so light and delicate. Tested and approved by Good Housekeeping.*

*Delight your friends with a really welcome gift this year. Gerardine kit in an attractive Christmas box, \$2.50.*

**H**AVE you, too, struggled for years for a really lovely natural-looking wave that would *last*? Do you feel that your straight hair is a problem you will never escape?

Now your problem is solved! A lustrous, beautiful wave, that grows ever deeper and more lasting constantly, can be yours! Science says that one of the chief characteristics of the white races is wavy hair, because the hair shaft is oval. This wave often remains hidden because of the training and treatment of the hair from childhood on.

And now, Gerardine, the marvelous Paris-discovered lotion, makes apparently straight hair so pliable that it falls easily into the wave nature intended it to have.

x

For ten years Gerardine has had astounding success in Paris. In America, more than 3,000 leading

hairdressers are giving their patrons the treatments. Hundreds of thousands of smart women are developing their own lasting wave at home.

*Gerardine is made from rare, costly herbs that are beneficial to the hair and scalp. It does not affect the color of any hair, and is neither sticky nor oily. It contains no glycerine or alcohol.*

If you have a "permanent," spraying on Gerardine

will keep your wave soft and natural looking, and it will remain "new" much longer.

Gerardine is sold at leading department stores, drug stores and beauty shops at \$1.00, \$1.50, and \$2.00 the bottle. Complete home treatment kit containing \$1.50 bottle of Gerardine, atomizer, application brush and six rubber combs, \$2.50. In Canada, \$3.00. La Gerardine, Inc., 122 E. 42nd Street, New York. Harold F. Ritchie & Co., Inc., New York, Sales Representatives.



*"Two years ago I had the straightest hair," says Miss E. L. B., of New York. "If I wanted a wave I had to have it put in with an iron. The wave would come out in a few days, and in damp weather it never."*

*"With the first Gerardine treatments my hair became softer and more lustrous. A wave gradually appeared and deepened until, for some time now, it has been as the picture shows. Gerardine has improved the health of my hair, too."*

PARIS

**GERARDINE**

NEW YORK

Your favorite stars are on Gerardine's radio program! . . . WALTER WINCHELL, famous columnist, and greatest stage and screen stars broadcast over the Columbia System . . . every Tuesday, 8:45 to 9:00 P.M., Eastern Standard Time





## Men find a woman charming who is fragrant of nice perfume!

*They will find YOU charming when you wear Feu Follet (FLAME OF FOLLY) the new perfume by Roger & Gallet*

Any man, holding your bag for a moment and sensing the sweetness of Feu Follet (FLAME OF FOLLY), will think, "How nice!" Any man, entering your sitting room fragrant with Feu Follet, will take a deep breath, and like it. Any man, inhaling the perfume of Feu Follet in your hair, will be pleasantly stimulated by it. Men like perfume on a woman, nice perfume, like Feu Follet.

There is exquisite grace, taste, distinction, in every Roger & Gallet perfume, and especially in this new one of the present season. Its fragrance has a psychological effect on you... a delicious uplift, and a corresponding psychological effect on others... a haunting appeal. Make the loveliness of Feu Follet (FLAME OF FOLLY) a part of people's consciousness of you. Buy a bottle today.

Feu Follet (FLAME OF FOLLY) comes in a smart flat bottle (that won't tip over) at \$1 to \$6. The same scent may be had in Toilet Water, Face Powder, Talcum, Sachet and Soap. (Everybody knows how marvelous Roger & Gallet soaps are.) Moderately priced. At toilet goods counters everywhere.

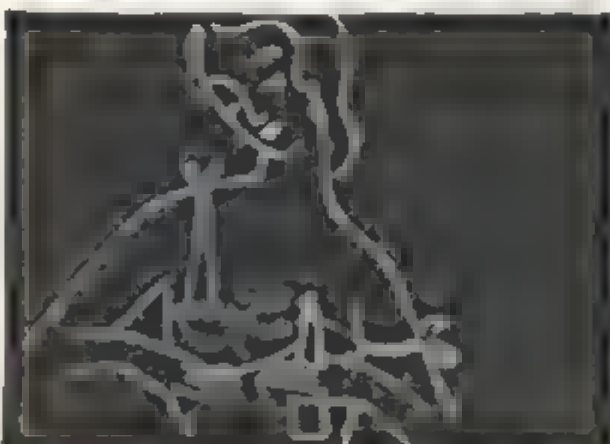
ROGER & GALLET, PARIS



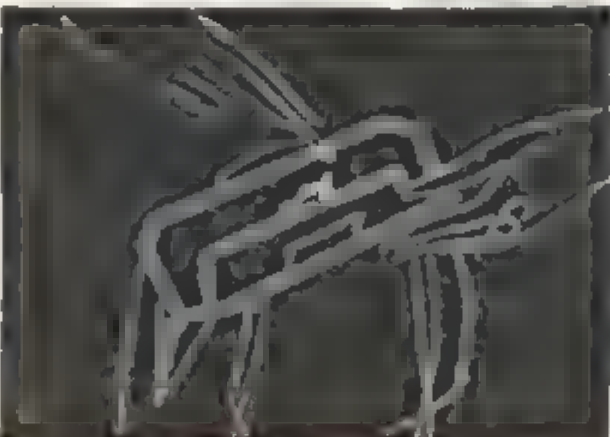
*The French know that it is your SKIN that gives a perfume life...*



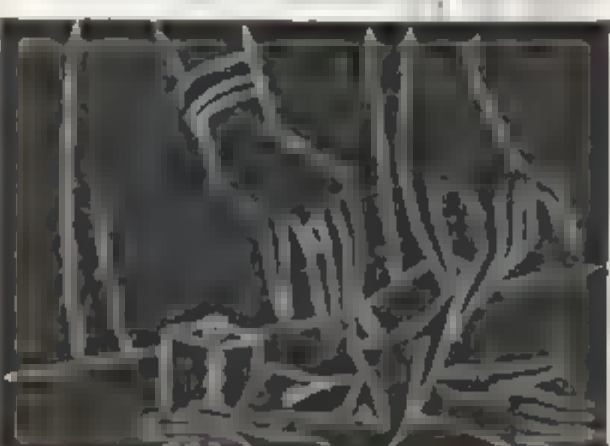
*Put a drop of Feu Follet on the curve of your neck*



*Touch your lingerie straps with Feu Follet*



*Your BAG should always exhale Feu Follet*



*Touch a drop to the inside of your gloves...*



**FREE**—A copy of "Fashions in Fragrance" telling how the Parisian élégante is using Feu Follet. Write to Roger & Gallet, Dept. D, 1071 Sixth Ave., New York.

## T H E H O S T E S S

(CONTINUED FROM PAGE 62)

baked for fifteen minutes longer. It may be baked in the pan with the roast beef, removing the meat to one end, or baked separately using the roast beef drippings. If it is baked separately, the pan must be thoroughly heated before pouring in the batter.

Four eggs are beaten until light. Two cupfuls of milk, one cupful of flour, one-quarter teaspoonful of salt, a dash of pepper, and two tablespoonfuls of grated onion are combined. This mixture is added to the beaten eggs, stirred well, and is then beaten with an egg-beater until the mixture is full of air bubbles. This is poured into a hissing hot pan and baked according to the directions already given.

### RAGOUT OF BEEF

A piece of chuck of beef is selected with a marrow-bone and a piece of suet. Unless your butcher is unusually dependable or can be supervised in the cutting of the meat, it is preferable to have this preparation done at home. The pieces of beef should be uniform, about two inches square. If they are cut too small, the natural shrinkage in the cooking will ruin the appearance of the ragout. The cubes of meat are then carefully wiped with a damp cloth, seasoned with salt, and sprinkled with flour. The suet is cut in small pieces and allowed to render in a large kettle that can be closely covered. When the suet is well rendered and the kettle is very hot, any remaining bits of suet are removed, and the marrow which has been scraped from the bone is added, then the cubes of meat. The meat is seared on all sides until a rich dark brown. Now, cold water is added and brought to a boil. A very little water should be added at a time, keeping the meat barely covered. As the liquid cooks down, more water should be added from time to time. For seasoning, additional salt, a little pepper, a sliced onion, and one leek are added, together with two potatoes and two or three carrots, cut in small pieces. The ragout is covered closely and cooked until the meat is tender and the liquid well flavoured and slightly thickened. The liquid should then be strained, and the vegetables, which have been cooked, forced through a purée sieve and returned to the liquid. The potatoes will act as a thickening agent, but, if a heavier gravy is desired, a little flour may be added. The perfect way to serve such a stew is on a huge platter surrounded with vegetables. French-fried potato balls, glazed Julienne carrots, and new peas in baked scallop shells, and browned button onions make an ideal accompaniment, and the scallop shells, to hold the vegetables (for which the recipes follow) are a note that can be utilized for many sorts of service.

### BAKED SCALLOP SHELLS

Two eggs are beaten slightly, and one teaspoonful of salt and enough flour to make a very stiff dough are added. This is kneaded and tossed on a slightly floured board. It is rolled as thin as a sheet of paper, covered with a towel, and set aside for about twenty minutes. The dough is cut in pieces

and shaped over buttered, inverted scallop shells. These are placed in a pan and baked in a slow oven. When the dough has baked long enough to curl from the edges, the cases should be slipped from the shells and pressed firmly in the inside of the shells to finish cooking and leave the impression of the shells.

### FRENCH FRIED POTATO BALLS

Spheres of potato are scooped out with a vegetable cutter. These are plunged in cold water for fifteen minutes and drained and dried between towels. They are cooked in hot fat until a golden brown.

### PLANKED STEAK

A sirloin or porterhouse steak cut two inches thick is used. It is wiped with a cloth that has been wrung out of cold water and trimmed of any superfluous fat. Some of this fat is used to grease the broiler. The meat is broiled in a very hot oven for seven minutes, turning frequently, so that the surface is well seared and the juices prevented from escaping. A plank is buttered, and a border of Duchess potatoes is arranged, using a pastry bag and tube, around the edge. In preparing the Duchess potatoes, one-half cupful of melted butter, a teaspoonful and a half of salt, and the yolks of four eggs are added to six cupfuls of hot mashed potatoes. This is whipped until light and fluffy. The steak is removed to the plank, which is placed in a hot oven until the steak is cooked and the potatoes are well browned.

The steak is brushed with melted butter and sprinkled with salt and pepper. It is garnished with alternate slices of grilled ripe and green tomatoes, then masked with truffles that have been sautéed in olive-oil to which a small quantity of white wine and very finely chopped shallots have been added. Then it is surrounded with finely minced parsley and puffs of watercress.

### WATERCRESS PUFFS

A bunch of watercress is washed and placed on the ice to crisp. Two eggs are separated, and four tablespoonfuls of flour, two tablespoonfuls of water, and salt and pepper are added to the beaten yolks. This is beaten until thoroughly mixed. The egg whites, beaten stiff, are folded into this mixture. The watercress sprigs are dipped into this batter and fried in deep fat at 390 degrees until golden brown.

A beautifully baked ham is a noble dish to set before any guest, especially if it is a Smithfield ham (perhaps one you were lucky enough to have sent you directly from Virginia), accompanied by a delicious purée of spinach. Here is a superior method of baking such a ham.

### BAKED SMITHFIELD HAM

The ham is washed thoroughly with a solution of bicarbonate of soda and water. Then it is plunged in cold water and soaked for several hours. It is placed (Continued on page 112)



*All for Beauty*



## *An Exquisite New Powder of Traditional Purity*

*Both superb quality and perfect balancing are necessary in your face powder if you wish your skin to stay ever fine in grain; always satin-smooth. Just as a powder in an off-tone will show, so a powder of coarse texture, of anything but the finest ingredients will distend the pores; draw the skin. In BEAUTIFYING FACE POWDER, a new HARRIET HUBBARD AYER addition, you have an exquisitely pure blend of medium weight powder. It becomes part of the skin . . . invisible, save for the natural bloom it imparts . . . imperceptible, but for the gardenia-like finish your skin retains always. In seven complexion-matched colors, and cased in a charming cream and gold container. \$1.00.*

*In addition there are the powders in varying weights: HARRIET HUBBARD AYER'S Powder, very light, for the dry, sensitive skin. 75c, \$1.50. LUXURIA Powder, a different blend of medium weight powder for the average skin. \$1.00. AYERISTOCRAT THEATRICAL POWDER, rich super-adhesive, non-clogging, for the skin inclined to shine. 50c, 75c, \$1.50.*

*All powders come in Flesh, White, Rachel, Peach, Ayerblonde, Ayerbrunette, French Rachel.*

*For further information on the HARRIET HUBBARD AYER preparations read the little booklet "All for Beauty," which will be sent you free upon request.*

# HARRIET HUBBARD AYER

INCORPORATED

## BEAUTY PREPARATIONS

LONDON

NEW YORK

PARIS



(CONTINUED FROM PAGE 110)



## LONG EYELASHES

*Instantly!*

NOW . . . for the first time . . . you can have eyelashes any length you want them! Think of it! In less than half an hour your eyes can be beautified . . . glorified. You need not envy anybody! Ey-Teb's are real eyelashes attached individually to your own. Impossible to detect . . . even by the most unfriendly eye! Please come see our beautiful new Salons . . . let us tell you all about Ey-Teb's . . . let us show you how they look and how easily they are applied. So simple it's bewildering! Why, leading department stores and beauty shops sell Ey-Teb's by the box to smart women who apply them...themselves.

# EY-TEB

*Luxuriant Lashes  
Instant-Secure*

## SALONS

425 on FIFTH AVENUE  
NEW YORK CITY

in a large kettle and covered with undiluted cider to which has been added a slice of onion, four cloves, a four-inch stick of cinnamon, and ten peppercorns. The ham is allowed to remain in this mixture from twenty-four to forty-eight hours, depending upon the dryness of the ham. It is brought to a boil, the heat is lowered, and then it is allowed to simmer until tender, the time required being approximately five hours for a seven-pound ham.

The ham is permitted to cool in the liquor. The black outer skin is removed, taking care not to tear the fat, and the ham is covered with brown sugar, brushed with beaten egg, and covered with ground bread-crumbs. Whole cloves are inserted, and the ham is browned in a hot oven. From time to time during the browning process, the ham should be basted with maple syrup.

### DUTCH OVEN ROAST OF LAMB

An excellent way of cooking a shoulder roast of lamb—and not a difficult one—is in a Dutch oven.

A shoulder of lamb is boned and tied at the market. Either the meat itself, or the bottom and sides of the Dutch oven in which it is cooked, may be rubbed with the inevitable clove of garlic, for no lamb can be considered complete without its soupçon of garlic. The meat is then sprinkled with salt and pepper and a little flour. The pot is heated slowly, and some drippings are placed in the bottom. Some of the lamb fat may be reserved for this purpose, and a piece of butter or lard is added. When the fat is hot, the meat is put in and seared on all sides until it is a rich golden brown. The meat is barely covered with cold water, and additional seasonings of salt, pepper, and celery salt, sprigs of parsley, two or three carrots, and two whole tomatoes are added. It is brought to a boil and simmered closely covered until the meat is tender. The liquid is thickened and strained and served with the lamb.

Théophile, the chef de cuisine at the Sherry-Netherlands in New York, who knows practically everything that there is to know about good food, offers the following directions for a more elaborate preparation of a saddle of lamb:

### HIND SADDLE OF LAMB, FRENCH STYLE

The skin and superfluous fat are removed from a hind saddle of lamb, and the flaps or flanks are rolled under. The saddle then is trussed and braised with bits of fat pork, minced carrots, onions, and seasoning to taste. It is covered with a pint of stock and slowly glazed, after which it is covered again to its exact height with hot broth and cooked with the lid on over a slow fire or in a moderate oven, basting and turning frequently. Should it be insufficiently moistened, more hot broth may be added. When the saddle is almost done, it is drained and trimmed. The stock is strained and the fat skimmed off carefully. The meat is returned to the brazier to finish cooking and glazed in a moderate oven.

### DRESSING

The saddle is drained, and both fillets from the top are detached and cut into even slices. These are returned to their original position, and the saddle is laid on a dish that can be placed in the oven. Three quarts of bechamel sauce are reduced over a flame with cream and mushroom broth. When the sauce is sufficiently reduced, it is taken from the fire, and into it are stirred a quarter of a pound of grated Parmesan cheese, three ounces of butter, and a little cayenne pepper. It is beaten thoroughly until partially cold, and then the saddle is covered with it, smoothing the surface neatly. Grated Parmesan cheese is sprinkled on it, and it is finished baking in a hot oven. A little of the stock is poured around the meat, serving the remainder separately, and the meat is served. It may be accompanied by glazed cucumbers.

The hot braised beef tongue that is shown in the photograph on page 63 is a grand choice for a dinner-party. It is cut in delicate slices and surrounded by macédoine of hot vegetables—pease, Lima beans, and carrot cubes in individual portions. For utilizing what might be left of this tongue when it is cold Théophile suggests the following recipe.

### SMOKED BEEF TONGUE À L'ITALIENNE

The cold braised tongue is cut into thin pared slices. A border of potato purée is forced through a pastry tube on the edge of the inside of a dish, arranging slices of tongue in the dish, and along the sides. A shallot, some chives, and a few mushrooms, all finely chopped, are fried in butter, and the mixture is thickened with a thin bechamel sauce and some grated Parmesan cheese. The tongue is covered with this and sprinkled with grated bread-crumbs and Parmesan cheese. Butter is poured over it, and it is put in the oven and left until it has acquired a good colour.

The squabs, which are shown in the photograph on page 62, are arranged each on a crouton of toasted bread, hollowed out to hold the squab, with the hollowed space spread with purée of foies gras. The squabs were prepared according to the following recipe—another of the excellent ones suggested by Théophile.

### STUFFED SQUABS

A piece of bread is steeped in broth, and all the moisture is quickly squeezed out. It is laid in a saucepan, and to it are added chopped beef, suet, a few egg yolks, and one whole egg. This is stirred with a spoon and seasoned with salt, pepper, chopped parsley, and onions. The breast-bones of six young, drawn, and clean squabs are broken, and the empty space is filled with the prepared dressing. The squabs are roasted quickly on the spit, basting with melted butter. When ready to take out, they are salted, untrussed, and dressed on a dish, and garnished, if desired, with a little very green watercress, seasoned with salt and vinegar. Gravy is served separately.



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"CLEAN HITS"  
IN SPORTS  
AND  
CIGARETTES**



Schooled in the healthy pleasures of field and forest, sportsmen and sportswomen quickly recognized Spud as their very own. Here was not only full-qualified tobacco fragrance. Here was actually the clean-fresh-taste idea expressed in a cigarette . . . producing a "mouth-happiness" that belonged with that grand outdoor feeling. The Axton-Fisher Tobacco Co., Inc., Louisville, Ky.



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MENTHOL-COOLED  
**CIGARETTES**

20 FOR 20¢ (U. S.) . . . 20 FOR 30¢ (CANADA)



## S E E N O N T H E S T A G E

(CONTINUED FROM PAGE 55)



THERE WAS NEVER A TIME WHEN

# BEAUTIFUL HAIR

WAS SO IMPORTANT



MISS JESSICA OGILVIE

AT dances, at the theatre—in fact wherever women gather, HAIR has become all important. It must look lustrous and abundant; it must be healthy and manageable if you are to appear chic and charming in today's mode. Nothing is so alluring as beautiful hair. It enhances the charm of even the most attractive woman.

Fortunately hair beauty is largely a matter of care. The scalp needs food and exercise just as our bodies do. Even a few minutes a day spent in using Ogilvie Sisters' preparations will show *amazing results* both in the health of your scalp and the appearance of your hair.

Each Ogilvie Sisters' preparation is scientifically compounded to correct certain basic hair troubles.

**OILINESS** can be corrected with Ogilvie Sisters' Tonic for Oily Hair, which acts as an astringent and regulates the oil flow. It gives strength to the hair and brings back its natural beauty . . . \$2.00

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oils. It relieves tenseness and acts as a dressing . . . \$2.00

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These and other Ogilvie Sisters' preparations made from scientific formulas, based on twenty years' experience, are on sale at leading department stores, drug stores and beauty salons. Send for list of retailers where specialists, trained by Ogilvie Sisters, will give you a hair and scalp diagnosis free of charge. There are many benefits in patronizing stores and salons that sell Ogilvie Sisters' preparations and treatments.

Men, too, prefer Ogilvie Sisters' preparations and treatments.

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**Ogilvie Sisters**  
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"The Care of the Hair"

A HEALTHY SCALP MEANS BEAUTIFUL HAIR

this eleventh edition of George White's "Scandals" does more than uphold the high standard set by the other ten—it raises it.

The first page of the program reads like a paragraph from a Who's Who in Contemporary Revue: "Sketches by George White, Lew Brown, and Irving Caesar. Songs by Lew Brown and Ray Henderson. Settings by Joseph Urban. Costumes designed by Charles Le Maire." And below all that exciting information, in large type: Rudy Vallée, Everett Marshall, Ethel Merman, Ray Bolger, Willie and Eugene Howard, Gale Quadruplets, then twelve less famous names in smaller letters as a final flourish. At the bottom of the page, large letters are once more employed for the postscript: "And the Most Beautiful Show Girls on the Stage." Surely, sufficient talent for one revue; indeed, for several.

But, as has been proved a myriad times, talent alone does not make good entertainment; it must be well and skilfully employed. The talents George White has assembled are fully and adroitly utilized in his new "Scandals."

Ray Bolger and Willie Howard are the brightest stars of a bright entertainment. The former caricatures ex-Governor Smith, Adam of apple fame, Graham McNamee, the radio announcer, Walter Winchell, a columnist, a janitor—and in every one of those mad impersonations he is delightful. He is even more delightful when he is just himself. He resembles the late Jack Donahue in many ways—the same sense of comedy, the same elasticity of body and limb that enables him to dance and act with merry, marvellous insouciance. Like Donahue, he came from Boston—which may mean something to students of tap and acrobatic dancing. Anyway, he is sheer delight.

Willie Howard, ably if not brilliantly assisted by his brother Eugene, does his familiar "stuff," but with such gusto and spontaneity that it seems happily unfamiliar. He has not been satisfied with finding a good and profitable "line"—he changes it constantly, widens it, yet keeps it always within his limitations.

Many of us who had never seen Rudy Vallée "in person," who knew him only by radio, phonograph records, and reputation, were startled when we actually saw him. We had imagined a sort of crooning, even more dreamy-eyed Rollo Peters; instead, a tall, twinkling, ingratiating youth stood before us, a youth who seems too energetic and of his world to find time to be a soulful crooner. From his physical appearance, he was born to wear a coon-skin coat in all seasons and at all hours. Our necessary readjustment was not distressing; he quickly worked his way into our affections, and, before long, we were glad that he is what he is and not what we expected him to be.

The Gale Quadruplets are unique: they actually look as if they were quadruplets! That per se would merely entitle them to a platform in Hubert's Museum across the street. But they are on the north side of Forty-Second Street because they can dance—with resource and natural grace.

In commenting on the other two whose names are painted in bold-faced type on the Apollo program, one must

stow away superlatives. Ethel Merman's personality is not dazzling enough to compensate for her brazen, nasal-singing voice. She undoubtedly has appeal and a certain flair for comedy—neither of them, however, strong enough nor big enough nor deep enough to jolt the town or even an audience out of its calm. The word "pleasant" fits her, but even that is far too strong when she sings. Everett Marshall, for the past three years a barytone at the Metropolitan Opera House, has a loud-speaker singing voice. Or it may be—this being his début on the light musical stage—that he has not yet learned that volume does not ensure success, that it sometimes imperils it.

With six such numbers as "The Marvellous Empire State," "The Daily Reflector," "Back From Hollywood" (to the music of "Glory, Glory Hallelujah"), "The Good Old Days," "It Happened in Venice," and "The Gale Quadruplets Tell You About the Fleischmann Hour," and with three such songs as "Ladies and Gentlemen, That's Love," "That's Why Darkies Were Born," and "Life Is Just a Bowl of Cherries"—with such numbers, distinguished performers, writers, composers, and assemblers, any revue would win approval. They make the "Scandals" a merry, varied entertainment. Even the few flat spots contribute to its success; they serve by contrast to brighten the many good ones.

## "I Love an Actress"

Two great disappointments featured the fortnight. By far the greatest is Chester Erskin. This young man, who directed "The Last Mile," "Harlem," and "Subway Express" so well that he was made an executive of an important producing firm, is responsible for two bad failures. True, he prepared for them by selecting and directing "Step-daughters of War" a year ago, but most commentators considered that merely a misstep. Three missteps in succession are ominously significant.

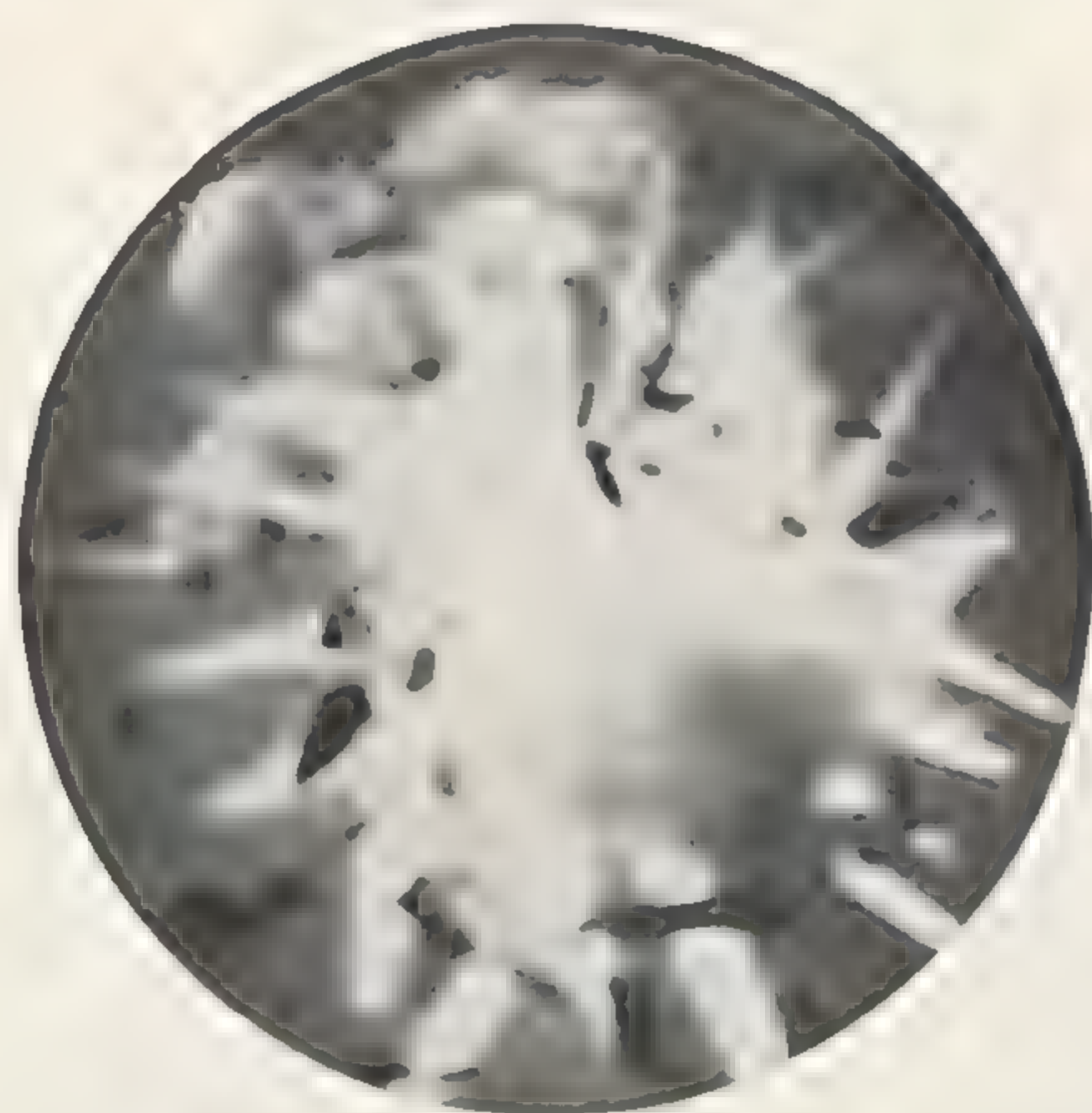
The Times Square Theatre program conveys the information that "Chester Erskin presents his staging and adaptation of 'I Love an Actress' by Laszolo Fodor." He thus accepts full responsibility. The play in English is badly arranged, staggers under a heavy weight of extraneous material. Were the whole first act omitted, the others would have to be changed hardly at all. In the final one of the four, the story gropes about in a bog of atmosphere, is all but lost. And, in addition, the dialogue has little or no life.

What was obviously a charming, sentimental comedy has become—to quote a line about something else from the play—"A frame from which the picture is missing." The sentiment and the charm are suggested solely by their absence. The casting, as much as or more than the adaptation and the direction, causes that. Muriel Kirkland, who was so good in "Strictly Dishonorable" and "The Greeks Had a Word for It," plays the part of the pursued actress heavily and monotonously. Walter Abel, the impetuous young pursuer, suggests an experienced plain-clothes detective hired by the great (Continued on page 116)



# WOMEN GAVE HIM NO PEACE WHEN THEY LEARNED THIS STRANGE STORY

## ● How an exploding test-tube revealed a new way to wipe ten years off your face



● Notice: Doctor Marcel Von Wertaur requests that women will please not come to his laboratory to buy Velo-Derma. He has none for sale there but has appointed The Velo-Derma Company, 105 East 29th Street, New York City, sole distributors for the world.

● This is perhaps the strangest story ever written about the discovery of a cosmetic.

It's the story of how, by sheer accident, Dr. Marcel Von Wertaur discovered a revolutionary new preparation now called Velo-Derma which is said to make the skin grow young instead of old.

Intensely interested in research chemistry which he had studied in Heidelberg, this young German chemist had not the slightest acquaintance with cosmetics or dermatology. Yet, shortly after that explosion in his laboratory, Fifth Avenue hailed his formula 770 as the most important dermatological discovery of recent times.

Limousines brought women flocking to his door to buy. He refused to sell; wasn't interested; didn't want to waste time making Velo-Derma. But they persisted, and soon the demand for it became so great that it threatened his real life's work.

So to protect himself, Von Wertaur wrote his own account of his discovery, asking that all women read it and bother him no more for Velo-Derma.

### How I happened to create formula 770

On March 7 of last year I was working with some very powerful acids when a retort suddenly exploded and covered my hands with its searing contents. As you may already know, all chemists, when working with acids, keep a lye solution handy in case of accident. Lye neutralizes the action of acid and frequently prevents a nasty burn.

On this occasion, because my lye solution had stood so long, it was excessively strong, and when I plunged my hands in it, the lye over-balanced the action of the acid and left my hands corduroyed with wrinkles.

### I immersed my hands in 770

In another container on my table was formula 770 (Velo-Derma), a new organic reagent which I was using in another experiment. Knowing it was harmless and would be cooling, I hastily dipped my hands into the receptacle. Imagine my astonishment when I withdrew my hands, to find the wrinkles entirely smoothed out and the skin white and normal.

### Mrs. S. pays a visit

Thinking nothing more of this at the time than to jot down a memorandum of the incident for future safety, I went about my work.

A few days later, an acquaintance, Mrs. S., dropped in at my laboratory to make a call. Over a cigarette she complained at the complexities of her daily beauty treatments and asked me why I didn't invent a cosmetic that would do the work of all the others.

I told her cosmetics were out of my line. Then, suddenly, I remembered Experiment 770 and told her the story. Interested at once, she begged me to give her a vial. I did so, but told her that its cost was prohibitive for popular use.

### Then the trouble started

Perhaps a week later, Mrs. S. telephoned.

She simply had to see me. She was so excited she could hardly talk.

She arrived breathless, her hands filled with bits of paper.

"Look at me, Doctor, look at me!" she exclaimed excitedly.

I had no idea what she was talking about.

Finally, I pieced out her story. It seems she had taken my suggestion seriously and used my Experiment 770 as skin treatment with what were evidently remarkable results.

By word of mouth it had gone around that a sensational new beautifier had been discovered, and her friends had commissioned her to get some for them at any price. The bits of paper were checks. Nothing would do but I must stop everything and make enough 770 to fill her orders.

"But my dear lady," I told her, "in the first place I am not a beauty doctor and, in the second place, this formula is far too costly for any commercial purpose. It would have to sell for at least \$10 an ounce."

"Don't be absurd," she said impatiently. "Women will pay that gladly for a preparation that will really do the work as this does. Besides, you have to use such a tiny bit, it wouldn't really be expensive. You've simply got to make enough to supply these orders." She thrust the money in my hands.

### Women have made my life miserable

That was only the beginning. Since that day my regular work has been at a standstill and I have been busy day and night trying to keep pace with the demand for Velo-Derma.

Finally they heard about it in a great New York department store and the buyer searched three weeks until she located my laboratory and placed an order. Soon other New York department stores followed suit.

Women flocked here with checks in their hands. There was always a line of limousines at my door.

How so many people heard about it I have no idea, but my telephone rang incessantly until I had to change my number.

The New Yorker sent a young woman to see me; she wrote about Velo-Derma in the magazine. Harper's Bazaar and Vogue were next.



When these articles appeared orders started to pour in from out of the city. Telegrams came from San Francisco and Hollywood. I even received a cabled order from Scotland. I couldn't imagine what had happened. The whole world seemed to want Velo-Derma.

### I appoint an agent

Without my spending one penny in advertising, without ever once putting my foot inside a store, the demand for Velo-Derma soon grew to where I could no longer handle it.

I had either to get rid of Velo-Derma or give up my real work. I chose the former.

At the advice of my lawyer, I got in touch with a group of individuals here in New York who are experienced in business. I have made an arrangement with them whereby they are to pay me a royalty on every bottle and take over the whole responsibility. I have agreed to supervise the manufacture. I can do that and still have time for my research.

So if you want Velo-Derma, and your favorite department store cannot supply you, please do not come to see me. Fill out the coupon and my agent will supply your needs.

### How to apply Velo-Derma

\*Velo-Derma is extremely simple to use. A very few drops should be applied to the face by pressure with the fingers, after the make-up has been taken off at night and before it has been put on in the morning. Mrs. S. says it is quite effective in actually erasing wrinkles, especially if applied with heat. Her way is to wring a hot towel as dry as possible and apply over the Velo-Derma for five minutes. I can understand chemically why this might be helpful.

Mrs. S. says Velo-Derma not only removes wrinkles, but does the work of muscle oils and astringents and is quite the best powder base she has ever found.

I cannot vouch for these things, but hundreds of unsolicited letters from women enthusiastically bear out her statements.

You can prove it for yourself if you like. Velo-Derma is on sale at the better department stores.

Velo-Derma comes in \$10 and \$25 flacons. It is economy to buy the larger size.

\*At the insistence of Mrs. S. and other women, I took time to formulate a cleansing cream. These women declare it is the perfect cleansing cream. It sells in \$3 and \$5 jars.

USE COUPON IF STORE CANNOT SUPPLY VELO-DERMA

THE VELO-DERMA COMPANY

Y.

105 East 29th Street, New York City

Enclosed is my check or money order for Velo-Derma

☐ \$10 flacon ☐ \$25 flacon

M. \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



# Hey, Santa ... SOMETHING BEAUTIFUL HAS BEEN DONE ABOUT UMBRELLAS!



## Descriptions Left to Right

The classic Claudia (bottom) makes a just-right gift for a smart co-ed. For traveling, this shortened length accommodates the simpler type of town outfit.

A trio of rippling bands on silk and handle gives Ripple a slightly decorative note. Appropriate aligns it with the tailored street costume.

The checked motif of City Lights, suggesting twinkling windows in tall office buildings, happily aligns it with the tailored street costume.

Plaza, with a self-toned checkerboard border, moves through the fashion scene with that self-assured elegance so characteristic of today's styles.

The revolutionary Rainstick, with streamline body, and a slip-over case in bottle green, London smoke, brown—or black.

THIS Christmas, Santa Claus will find umbrellas converted into a beautiful costume accessory. Follmer, Clogg has seen to that. Tailored models as jaunty as a French walking-stick . . . dress types pleasingly keyed to the afternoon mode . . . a whole wardrobe of styles, each eager for a place among the gifts to one's self and one's friends! \*\*\* Follmer, Clogg's newly created Fashion Bureau has found ways to fit every line and color of the umbrella into the fashion picture. Now, fashion accuracy is added to the honest durability of Follmer, Clogg silks (every inch a specially woven product of the Follmer, Clogg looms), and to that fine workmanship which has been standard with Follmer, Clogg umbrellas for half a century . . . And all this, mind you, at no more cost to you.

**FOLLMER  
CLOGG  
UMBRELLAS**



ALL GENUINE HAVE F. C. ON THE BUTTON, OR FOLLMER, CLOGG ON THE RIB

AT LEADING STORES EVERYWHERE for men, women, and children. Ask for Follmer, Clogg umbrellas by name. Should you fail to find them, write to Follmer, Clogg & Co., 252 West King Street, Lancaster, Pa. Other offices: New York, Philadelphia, San Francisco.

## WHAT THE WELL-DRESSED DOLL WILL WEAR



## DESIGNS FOR PRACTICAL DRESSMAKING



DOLL SET No. 20009—What little girl wouldn't love to have this cloth coat and hat and fur cloth muff for her favourite doll? She can dress her in organdie for parties and cotton print for play, with shantung pyjamas and underwear of lawn. Designed for 12 to 22 inches

## SEEN ON THE STAGE

(CONTINUED FROM PAGE 114)

star to protect her; indeed, if one did not know the story, one might easily think during the early stages of the play that it would be a gangster melodrama. Two of the eighteen speaking parts are well cast: Ernest Glendinning is excellent in a rôle which affords him slight opportunity, and Etienne Girardot makes a character bit "register."

Erskin never hesitates for a moment to sacrifice the drama in order to obtain an "effect." And Jo Mielziner's settings do the same. All of which completes the maltreatment of "I Love an Actress."

### "He"

The Theatre Guild's first production this season—"He," a fantastic comedy by Alfred Savoir—has also been adapted and directed by Erskin. It, too, is a failure, and for the same reasons that ruined the one he sponsored alone—bad casting, stiff dialogue, ponderous manipulation, and, above all, directorial humourlessness. In a cast that includes Claude Rains, Cecil Yapp, Eugene Powers, Edith Meiser, Edward Rigby, Tom Powers, and Violet Kemble Cooper, only Rains is more than acceptable in his rôle; Tom Powers and Miss Kemble Cooper are, unfortunately, much less than that. So is Aline Bernstein's setting.

### "The Breadwinner"

The third importation of the fortnight comes off no better than the other two. But Somerset Maugham, the author, alone is to blame. A. E. Matthews and Marie Lohr play the leading rôles well. No acting, however, could save "The Breadwinner." It maunders, goes kittenish, resorts to silly and irrelevant ruses, and gets nowhere. The last act should be the first. Except for a few bright Maugham lines, it might have been written by an unskilful hack.

### "The Constant Sinner"

Mae West is starring at the Royale Theatre in her own dramatization of her own "sensational" (sic) novel, "The Constant Sinner." A typical Mae West vehicle played in the typical Mae West fashion.

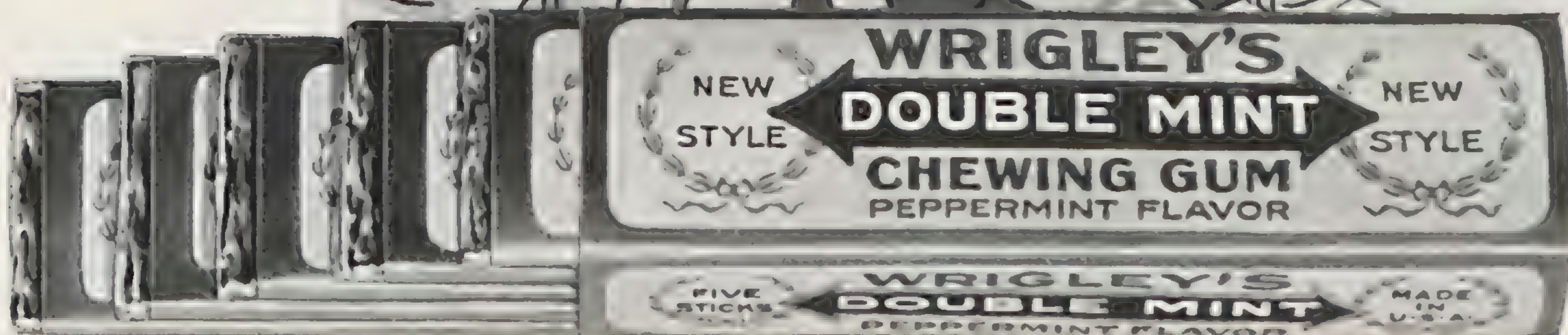
At one point during the distasteful evening, some one refers to life as a bowl of cherries. When that happens, the constant playgoer's mind wanders from the stage. He remembers that they sing "Life Is Just a Bowl of Cherries" in the "Scandals," and that a play called "Cherries Are Ripe" is en route to Broadway. He wonders why this season has gone in so strongly for cherries. And what is even the symbolic connection between life and cherries.



# BREATHLESS ● MOMENTS

WHENEVER life is intense, unbecoming, hard lines form about the mouth. That is why women who really want to appear at their best will always chew **DOUBLE MINT** just before every social engagement. The chewing brings charm to the face by overcoming that set look about the mouth and lips which nervous excitement reflects. Furthermore, **SCIENTISTS** tell us chewing stimulates natural, freer circulation which brings sparkle to the eyes and a higher color to the cheeks. As a new Beauty Aid, enjoy a fresh stick ten minutes twice daily.

YOU GET IN WRIGLEY'S  
**DOUBLE MINT** THE HIGHEST  
QUALITY CHEWING GUM AND THAT  
DELICIOUS FLAVOR ONLY  
OBTAINABLE IN  
DOUBLE DISTILLED PEPPERMINT





# Amazing new way to DRY SHAMPOO YOUR HAIR . .

... in 15 minutes  
without affecting  
the curl, marcel  
or permanent!



**10 Beauty Editors watch noted New York hairdresser demonstrate Oyloff Dry Shampoo. Extraordinary results are clearly shown in these unretouched photographs**

HAVEN'T you always longed for a quick, easy way to clean and freshen up your hair on a moment's notice between shampoos? Wouldn't you revel in a preparation that would leave your hair fluffy and dry without affecting your curl, marcel or permanent?

Then by all means, try Oyloff. If your hair is oily, here is a new liquid "dry" shampoo that will make your hair look lovely in 15 minutes' time any day, any hour, without the bother of a wet shampoo, without danger of catching cold, and without taking out the curl.

That sounds too good to be true. Of course it does! That's why the beauty editors of America's leading magazines wanted to see Oyloff in use before they would believe it. That's why 10 of these beauty editors came to the Roosevelt Hotel one day last July to see Louis Parme demonstrate this new discovery. There, before their very eyes, Mr. Parme showed them how easy it is to clean the hair and remove the oil without taking out a marcel.

The model used in the demonstration had naturally oily, straight, blonde hair. Mr. Parme gave her a marcel just before photograph 1 was taken. Photograph 2 was taken in the presence of the beauty editors, immediately after the use of Oyloff. Here you see the natural color and beauty of the hair, free from oil and dirt. Here you see how light and fluffy and in curl Oyloff will leave your hair.

Astonishing! Yes, and especially when you learn that Oyloff is odorless and contains no alcohol or inflammable substance.

You'll like this new liquid dry shampoo. It's so convenient—especially when you must have your hair fresh, clean and in curl for a sudden engagement. Get the \$1 size at your department store, druggist's or beauty shop. If they can't supply you, send direct. Trial size for the asking.

**Godefroy's OYLOFF**

GODEFROY'S, 3506 Olive St., St. Louis, Mo.

Enclosed is my check or money order for \$1.00 OYLOFF.

(Check here if you want free trial size ....)

Name .....

Address .....

New York  
Saks-Fifth Avenue,  
Stern Brothers,  
Franklin Simon,  
Lord & Taylor,  
H. Altman

Newark  
L. Bamberger  
Boston  
Wm. Filene's Sons Co.  
Hartford  
G. Fox & Co.  
Philadelphia  
John Wanamaker  
Baltimore  
Hochschild, Kohn & Co.  
The Hub

Richmond  
Miller & Rhoads, Inc.  
Pittsburgh  
Kaufman's 5th Ave.,  
Gimbel Brothers,  
Joseph Horne Co.  
Cleveland  
Higbee Co.,  
The May Co.

Akron  
A. Polsky Co.  
Columbus  
P. & R. Lazarus & Co.  
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I. S. Ayres & Co.,  
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Memphis  
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Kansas City  
Emery, Bird & Thayer  
Geo. B. Peck,  
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Lincoln  
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Omaha  
Unitt & Doekal  
San Francisco  
I. Magnin & Co.,  
Raphael Weill & Co.  
Los Angeles  
J. W. Robinson Co.  
Seattle  
Frederick & Nelson

★  
Kim-Libbey Ltd., New  
York  
Sales Representatives  
★



MATTIE EDWARDS HEWITT

This is Milgrim's new shop, called the Sallymil Shop, in which you can buy divine clothes for little more than a song. It is charmingly panelled in light coloured woods and has delightful French Provincial furniture

## TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 83)

the clothes are all the way up to the Milgrim standard, and you will get the best of fitting there. Personally, I think Milgrim very bright to think of this shop. You know, ladies that have invested in four expensive dresses are apt to say, "That's that, and now I'll go somewhere cheap and pick up a few little dresses to fill in." With the aid of the new shop, Milgrim ought to be able to get such ladies both coming and going.

• I went into Best's to buy my poor head a hat, the other day, and though the Best cupboard was far from bare, when I put my hand in my purse, the inside felt as bare as bare. Economy for me, I thought, sourly. The sales girl showed me a number of hats which I tried on and approved of highly. There were some exact copies of French hats and some very new original designs. I thought nervously about the price, but that, too, turned out to be eminently satisfactory. How about this, I asked the sales girl. She showed me the label inside the hat, which said "Société des Modes"—which means a group of hat makers who have put their wits together and are turning out a number of copies of French models at a moderate price range. These hats are being sold all over the country. Keep looking at the inside of the hats you try on, and pretty soon you will find one that says "Société des Modes," and that will be a good one to buy, for its fashion authenticity is vouched for.

Best has, also, some earrings that embody a new principle in jewellery engineering. You know how some screwdrivers in earrings hurt your ears more and more as the evening wears to a close? You know how having your ears pierced isn't the vain daring adventure it was in 1850? Well. These earrings Best has have clips to hold them on—real common or garden clips—and they don't hurt, and they

stay on. Not only are long and dangling diamond concoctions equipped thus, but even the humbler and, to my mind, infinitely more wearable pearl studs. Try them.

• I think it was last spring that I went on so about a tailor called Henry Stevenson. Do you remember? I have been around to see his new things for the winter, and here I am all enthusiastic and jittery again. Let me try to tell you about some of his things. There are two kinds: those that are exact copies of French models and those Mr. Stevenson makes up out of his head, and the curious thing about it is that the latter are just as exciting as the former. Of the copies, let me first of all mention a black diagonal woollen coat, a copy of a Lanvin model, with a Persian lamb collar with corners, which is all intricate seams and tricky cut. And a Paquin model, of smooth green wool with a blue fox collar and lots of vertical seams going down the back of it that give you one of those figures! And a Martial et Armand model of brown Chella cloth with a red fox collar—when a girl walked in wearing that, it did something to my coveting gland, I can tell you. The dull red and brown are divine together, and this coat has one of the best skirts I ever saw on a coat, with seaming that bursts into restrained pleats at the bottom in back. Also, there are some very good elbow tricks on this coat. One of Mr. Stevenson's own coats is made of brick coloured woollen of very rough, nubbly quality, with a Persian lamb collar cut after ideas of his own which come off (the ideas, not the collar). There are also a number of first-rate suits, one of brown wool with collar and cuffs of summer ermine striped in white, and, on this suit, the shoulders are cut without any seam, a most remarkable feat. Then, there is a (Continued on page 120)





*Exquisite*  
with her new face powder

by PATRICIA GORDON

A different powder... exquisitely beautiful... silken in texture. New in the sense that its base is of soft, caressing, beautifying *almond*, instead of the starch of accustomed powders.

Princess Pat gives utter smoothness and creates the perfect illusion of beauty *invisibly* produced. There is no powdery appearance—just lovely, aristocratic texture of velvety skin. The effect is supremely youthful.

The secret of this new, exquisite beauty? Almond base makes each invisible particle of Princess Pat powder

infinitely *soft*. In other powders you have not known this same softness, never known the same close contact of powder upon the skin. Thus beauty is achieved that cannot come from more harshly particled powders of starch base.

Too, Princess Pat almond base face powder is of *benefit* to the skin. It is effective in giving pliancy, in preventing and correcting coarse pores.

Fragrance—subtle, intriguing, haunting fragrance—adds to your delight in using Princess Pat face powder.

Seven fashionable, perfectly blended shades: Olde Ivory, Ochre, Flesh, White, Brunette, Tan, Mauve.

PRINCESS PAT



☆  
Worn by  
Loretta Young  
Warner Bros.-  
First National  
Pictures



## A Style of Tomorrow ≡ the Jantzen Tricolor ≡

A new back—strikingly effective and decidedly smart. A triumph in artistic and sophisticated designing! Yet no more striking than the exquisite colors in the new chevron effect. Harmonizing hues—or contrasting—a wide range of the most ingenious combinations—to please every taste, to complement every type. The Tricolor, with its smart, knitted belt, is pleasingly deceptive in its two-piece effect—yet it is a one-piece suit with all the attendant freedom, comfort and perfect-fitting qualities that characterize all Jantzens.

The Tricolor was designed especially for the Palm Beach season. Many stores will display it in their winter beach-apparel showing. You'll find the famous Red Diving Girl emblem on the label of every genuine Jantzen. Jantzen Knitting Mills, Portland, Oregon; Vancouver, Canada; London, England; Sydney, Australia.



*Jantzen*  
The suit that changed  
bathing to swimming

Jantzen Knitting Mills, (Dept. 61), Portland, Oregon

Please send me style folder in colors, featuring new 1932 models. Women's ☐ Men's ☐

Name

Address



ANDERSEN

This new "Pannier" hamper is painted white and has a mother-of-pearl seat. Its good-looking design and great convenience in the bathroom make it an excellent Christmas gift; from Macy's

## TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 118)

black suit with a collar, cuffs, and border of Persian lamb and rows of braid on the shoulders and on the hips of the skirt. It is impossible to overestimate the excellence of this tailor's work, his feeling for line, and his general ability at fitting and cutting.

- Being really and truly well-dressed is not the snap that some people would have you believe. You can't do it by merely buying a mink coat, neither can you achieve it by just going out and ordering all the newest French models. The girls that really have the secret of smart dressing are either geniuses or have got wrinkles from the amount of study they have put into it. Mrs. C. C. Fulton Leser is one of the ladies that were given the secret at their christenings, by some big-hearted fairy godmother. And she is prepared to share the secret with other ladies who have tried and tried and somehow can't get the trick of the thing. What you do, assuming you are one of the triers, is this. You go to Mrs. Leser, and you say to her, "Look, I have so much to spend on my clothes for this season, and, if I spend it myself, I won't turn out so well. You do it." Whereupon she, brimming over with good ideas about your type from having looked at you, will hasten out into the marts, and in a few days you will hear from her that she has your wardrobe picked out and will you come back and look at it? You go, and you find that she has selected a whole bunch of heavenly things, smart, becoming, and sufficiently unusual so that you won't see yourself walking into the room at every party you go to. Then the business of having the clothes made for you begins. Mrs. Leser goes with you to all your fittings and won't let the horrid fitter have her sinister way, as you weakly might, but sternly insists on the lines that are going to suit you best. The upshot of the whole thing

is that you suddenly find yourself the best-dressed woman you know, within the budget you have set for yourself, as Mrs. Leser receives her remuneration through a commission system. Not only does this plan ensure your being devastatingly smart, but it saves endless time in shopping, as Mrs. Leser knows just where all the best clothes are hiding, and you probably wouldn't.

- A shop called Eleanor, just off Madison Avenue, has some of the best adaptations of French hats that I have seen. I mean best from the point of view of sympathetic handling and adaptation to the peculiar type of the American woman. These hats are all made on your head and arranged to do the most for your face. It seems to me that any lady who has trouble with the new hats, such as looking all hat and no face, or all face and no hat, would do well to come to Miss Eleanor. This, of course, includes the older woman who feels she would rather stay in bed for the winter than emerge in a Scotch cap. Miss Eleanor will eliminate the eccentricities of the mode for you and leave the smartness in a wearable form. But, if you want your hats the way their maker made them, you can have them that way, too. Among the models I noted there were, an Alphonsine trench cap with a streak of pink chenille running back through the black felt crown; something that looked like Robin Hood's headgear made of braided brown felt, with a perky little wing over each ear; and a Patou pancake hat with a thick roll along its edge, the whole raised to tip over your face by means of velvet ruffles thrust underneath and peering out.

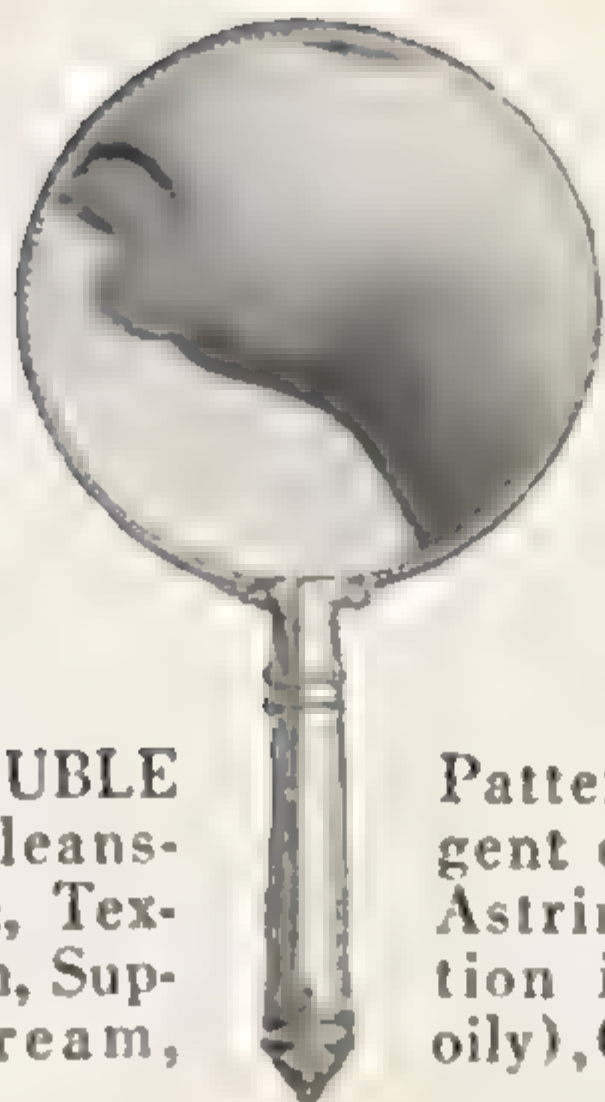
- How about all this June bride business, anyway? Here it is well into the autumn, and all I hear is marry, marry, (Continued on page 124)





**1**  
FOR LINES  
AND WRIN-  
KLES: Cleansing  
Cream, Orange  
Flower Skin  
Tonic, Special  
Mixture, Special

Toning Oil, Eye  
Muscle Paste,  
Patter, Astrin-  
gent Cream (or  
Astringent Lo-  
tion if skin is  
oily).



**2**  
FOR A DOUBLE  
CHIN: Cleans-  
ing Cream, Tex-  
ture Lotion, Sup-  
pling Cream,

Patter, Astrin-  
gent cream (or  
Astringent Lo-  
tion if skin is  
oily), Chin Strap.



**3**  
FOR A CRÊPY  
T H R O A T :  
Cleansing Cream,  
Orange Flower  
Skin Tonic, Spe-  
cial Skin Cream,

Patter, Circula-  
tion Ointment,  
Astringent  
Cream (or Astrin-  
gent Lotion if  
skin is oily).

# If you are beginning to show age..

*No mirror can hide them...  
Your friends and dear ones  
can only pity. But Dorothy  
Gray discovered how to extend  
facial youth — scientific  
treatments you can apply in  
your own boudoir . . . . .*



WHAT a shock!—the sudden realization that one's facial charm is fading! How fearfully one's self-confidence is shaken by the 3 telltale signs of premature aging.

Years ago this situation won Dorothy Gray's sympathy. So she became a pioneer in the science of facial rejuvenation. She keenly realized the shock which comes to women in the critical thirties, the dangerous forties . . . that inevitable appraisal in the mirror, revealing tiny but deepening lines at eyes and mouth, then the first suggestion of a double chin, a crêpy throat.

Dorothy Gray was first to discover the 3 telltale places in a woman's face where age shows first. She was first to create complete and specific treatments to banish these threats to future happiness.



WYNN RICHARDS

Now twenty expert chemists and consulting dermatologists add their contributions to her work.

Once Dorothy Gray's scientific correctives were available only to the chosen few who could come to her salons. Now they are offered to women everywhere, to be self-administered

## ....it will be at these 3 telltale places

in the privacy and convenience of one's own boudoir.

A trifling part of the day devoted to your Dorothy Gray treatment soon prompts admiring friends to say, "You look younger every time I see you!"

Send now for the valuable booklet describing the Dorothy Gray home treatments. It is free. Read the contents carefully; study your face in the mirror. Then go to any fine shop and select the preparations designated for your treatment.

**DOROTHY GRAY**  
683 FIFTH AVENUE • NEW YORK CITY

*Dorothy Gray Salons are located in New York, Paris, Chicago, San Francisco, Los Angeles and Southampton, Long Island.*

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# BRUCK-WEISS

20 West 57th Street



This is the handsomest beaded gown we have seen! It has the imagination so rare in a beaded dress . . . which must remain simple. Its beautiful, fluid lines sparkle with rhinestones at well-spaced intervals . . . exquisitely reflecting that today's magnificence, resides in restraint . . . good taste . . . perfect execution . . . Another Bruck-Weiss triumph!



(Left) Here is a new and charming design in flat silver, called "Winslow." The small dishes serve equally well as ash-trays or to hold candy. Very smart, too, are the silver tumbler and beaker; all from F. M. Smith

(Right) These silver gadgets include a cork and funnel that form a measuring-glass; a cigarette box, ash-trays, and match-box; bottle-opener and corkscrew; desk scissors, magnifying glass, paper-cutter; J. F. Fradley



ANTON BRUEHL

## A M E R I C A N S I L V E R

(CONTINUED FROM PAGE 58)

After the obvious necessities of flat silver, a smart house to-day needs first of all a beautiful silver service. It is laid out every afternoon, no matter whether any one comes in or not, on a big silver tray by the fire, with a few flattish silver cake dishes on a little table near-by. The service should include a coffee-pot, because even if you are accustomed to breakfast in bed, there is always Sunday morning, when the house is full of guests and breakfast becomes an occasion, with the fire blazing and the fish-balls steaming in silver electric warmers on the sideboard. The coffee-pot, cream, and sugar bowl are set on a small tray at the hostess's right, and the toast is brought in fresh in a silver rack, and a silver lazy Susan revolves peacefully in the centre of the table, with its tempting little pots of jam and Syrian honey.

The house needs a second silver service for after-dinner coffee, and it is nice to have a quite small one so that it can be laid, if the company is small, on a little table in the midst of the ladies. And if you can have tiny individual sets for each breakfast tray, your house is close to perfection.

A silver water pitcher goes without saying, and so do platters and uncovered silver vegetable dishes and plenty of trays. Large flat silver sandwich plates are extremely useful if you have a leaning for buffet lunches, and those silver-plated hors-d'œuvre dishes are good, too—especially the Georgian ones with glass linings.

If yours is a house that entertains a great deal, it can use an almost unlimited supply of silver candelabra—one beautiful pair on the piano,

others for the big dinner-table, or, if the party is seated at small tables, a candelabra for each. At Sunday luncheons in the city, if the day and the dining-room are dark, it is much gayer to light apartment gloom with these festive branched candlesticks. Silver butter-dishes are nice to own, especially when they are absolutely plain, with a nice fat monogram plumb in the centre of each. They make, by the way, an excellent wedding present and are not nearly as expensive as you might imagine. Salts and peppers are obvious, of course. Not so obvious, but very smart, are plenty of silver bowls, put all around the house on the night of a party, filled with handfuls of cigarettes. It is also nice to have the butler pass around in the midst of dinner a small silver tray with cigarettes in a silver box and little individual silver ash-trays and silver match-boxes.

The new silver cocktail shakers are very well designed. Little silver caps to stick into lemon slices are also a joy about the home, because they save your new coral finger-nails, when you are squeezing lemon-juice on fresh caviar.

Lastly, of course, there is the children's silver—the little store of porringers, mugs, baby forks, spoons, and knives which should be filled out by the parents, if the good fairies at their christening failed to come up to traditional snuff.

Speaking of children and silver and tradition, the old custom of building up a daughter's silver hope chest is being revived. You pick a pattern of your own choice and suggest to misguided aunts and great-aunts who are accustomed to give all sorts of expensive and (Continued on page 124)



# HELENA RUBINSTEIN INTRODUCES HER HORMONE TWIN YOUTHIFIERS FOR SKIN REGENERATION



HELENA RUBINSTEIN  
World-Renowned Beauty Authority

**H**ELENA RUBINSTEIN, world famous beauty scientist, has returned to America to personally introduce her latest triumph—the HORMONE TWIN YOUTHIFIERS for the regeneration of the skin. In her Paris laboratories, she has worked for years to incorporate successfully into these two biological creams the HORMONES OF YOUTH, through which the skin renews its firmness and elasticity.

The HORMONE TWIN TREATMENT consists of two creams—each of which supplements the action of the other. HORMONE TWIN No. 1—the Opener or morning cream prepares the skin for TWIN No. 2—the Feeder or night cream. Together these active youth builders supply the lined, impoverished skin with youth-substances which replace old tissues and rebuild youth in the skin cells.

To the skin...dry, lined, relaxed, aged, they effect a Miracle of Youth.

For use either at home or in Salon Treatments, the HORMONE TWIN YOUTHIFIERS may be obtained direct from the Helena Rubinstein Salons or in selected department stores . . . . 10.00 for the set

## HELENA RUBINSTEIN INVITES YOU FOR A PRIVATE CONSULTATION

For a limited period, Madame Rubinstein is remaining in New York so that you may have the opportunity of consulting her personally. She will prescribe in detail the correct home treatment for Dry Skin, Lines, Wrinkles, Relaxed Contour, Oily Skin, Coarse Pores, Blackheads.

A special invitation is extended to mothers of young girls and boys troubled with Acne, Pimples, Blotchy Skins, Blackheads. Madame Rubinstein is the one beauty specialist in America who has made a scientific study of these embarrassing and persistent skin disorders and she numbers among her clients thousands of grateful young people.

### Helena Rubinstein's AUTOMATIC Lipstick—

STRAIGHT FROM PARIS—a triumph of sophistication. Intriguing, practical, it can be opened, used and closed all with one

light pressure of the thumb. And the colors are superb. Red Raspberry (medium), Red Geranium (light), and Red Coral, a beautiful new shade. Indelible . . . . 1.00, Enchanté 2.00

NEW! YOUTHIFYING FOUNDATION CREAM—beautiful, protective, becoming! Keeps away lines, wrinkles and insures a perfect, lasting make-up . . . . 1.00 and Special, 5.00

ROUGE—creme or compact—three flattering shades—Red Raspberry, Red Geranium and the new Red Coral . . . 1.00, 2.00

WEATHERPROOF BEAUTY POWDER—fine, flattering, protective. In two new "porcelain" tints . . . 1.50 and Special, 5.50

IRIDESCENT EYE SHADOWS—to bring out the lights in your eyes and give them soft, glamorous beauty—Blue-Iridescent, Green-Iridescent, Green-Blue Iridescent and Violet-Gold Iridescent . 1.00

PERSIAN EYEBLACK—a super mascara that darkens the lashes, curls them enchantingly and "stays on!" . 1.00, 1.50 and 2.50

NAIL GROOM—the new pale Coral . 1.00 With Remover, 1.75

On sale at Helena Rubinstein's Salons or at leading Department and Drug Stores

# helena rubinstein

8 East 57th Street . . . . . New York

P A R I S  
M I L A N  
C A N N E S  
L O N D O N

C H I C A G O  
B O S T O N  
D E T R O I T  
T O R O N T O





## New Ideas in COMFORT

The Mérode idea of a new fabric and styling in underdress garments has revolutionized all old theories of proper apparel for outdoor comfort. **Adirondia** is not underwear as you have always thought of underwear — because **Adirondia** combines fine silk and worsted into a knitted material unbelievably soft and light and yet perfectly comfortable both indoors and outdoors.

For motoring, for tobogganing, skating, etc., a supplementary garment called the Breechette is included. The Breechette slips on or off like a glove—it may be worn over sheer undergarments without being bulky—and it rolls into a compact silken bag which easily fits a coat pocket.

Unit garments, vests, and Breechettes in **Adirondia** represent the modern idea in underdress for the modern active woman.

**Adirondia** sportswear garments are shown by leading dealers everywhere—write for name of local dealer.

The same style garments (including the Breechette) are also made in two other fabrics—**Lucerne**, rayon, worsted and cotton; and **Moritz**, worsted and cotton—at popular prices. Junior Breechettes are ideal outdoor play undergarments for children.

WINSHIP, BOIT & CO.  
Wakefield, Mass.  
New York : Chicago  
San Francisco

SPORTSWEAR  
by Mérode



ANTON BRUEHL

Since half of the charm of hors-d'œuvres lies in the way they are served, any hostess would love to receive this hors-d'œuvre dish of silver in a Georgian design, with glass trays; Redlich and Company

## A M E R I C A N S I L V E R

(CONTINUED FROM PAGE 122)

useless what-nots that they give the child a few spoons or forks or knives instead. Thus the silver grows Christmas by Christmas, birthday by birthday until the day of her marriage. Pending that occasion it can be stored away in those new brown Pamilla cloth bags, which, for some amazing modern reason, keep the treasure from tarnishing.

It is an excellent year to inaugurate

this custom, and you can let the pearl drop in the mind of the family without loss of tact, because silver is extremely inexpensive just now. The prices of the big silver manufacturers are simply amazing. Times of depression are always good times to make important purchases. The cloud of this depression, for any one who wants to snoop in the shops, has a very advantageous silver lining.

## T I P S O N T H E S H O P M A R K E T

(CONTINUED FROM PAGE 120)

marry. Depression or no depression, the cosmic urge seems to be getting them fast, or faster than ever. I, puzzling in my strange little canine way over this phenomenon of marriage, have been trotting around town, helpful as usual. What I found for all the girls who feel they have to get married (imagine, in this day and age) was Franklin Simon's Bridal Department. This wonder-department does your wedding clothes and does them well. And cheaply, although I know you won't believe me. For instance, you can have a divine wedding-dress made for you there for a hundred dollars; you really can. And, for only a little more, you can get marvellous creations that are somewhat period, but not theatrically so. This department will also do your bridesmaids' clothes, and, if you are rather foggy about how you want the general colour scheme, they are the people to talk to you and give you some good ideas. What I want to emphasize is that here we have a high-powered bridal department at phenomenally small cost. And you don't find those around every Fifth Avenue corner. Also, if you must be matrimonially minded, remember that Franklin Simon has some of the best

copies of French lingerie to be had anywhere. In this age when even the simplest panties can be miracles of suave cut, you ought to get underclothes that are French copies. Franklin Simon has them. But remember that I don't really approve of your getting married in the first place, although I know that you will go right on saying "I will" in spite of all I say.

• There is something about us American girls; we look a lot better in the tweedy kind of clothes than the women of any other nation; on the other hand, we don't get away with the satiny-silky racket as well as the French. But, anyway, dress an American girl up in a couple of yards of Donegal tweed and some jersey, jam a felt dipper on her head, and she will look like the well-known million dollars, even more so than the British belle who first invented wearing that kind of clothes. To come down to brass tacks, one of the best places in this darling city to get clothes of the tweed species is Madame et La Jeune Fille. This shop has some grand little suits composed of a heavy tweed skirt, a striped jersey blouse, and a jacket made of suède as thin as fabric, lined with the (Continued on page 132)

## The Penalty of GRAY HAIR

Gray hair—age—slipping. All these unpleasant ideas seem to go together. Yet, it is not at all necessary. Gray Hair often comes to a young head and people who have it are neither old nor incapable. But how often you hear people say, "Why, she has gray hair!" and—she is on the shelf.

This penalty need no longer handicap the woman who uses Canute Water. This is a clear, spring-like water, of wonderful properties which actually restore hair to its original girlhood color. No complicated "color plan"; no danger of getting brunette shade when your hair is blonde. Not only the one kind but the one bottle is enough. It really is surprising what successful, youthifying results it gives.

Apply Canute Water yourself, in the privacy of your own home. Many women in town are doing the same thing; they simply do not mention it. You need not mention it either. Just buy a bottle from any good druggist—and get rid of the "age penalty" in gray hair. **Canute Water** is so safe, so scientific and sure that your dealer knows it will satisfy you; if not, he will refund your money. Sold and recommended by leading drug and department stores everywhere—or write The Canute Co., Milwaukee, Wis.

## Prices of Vogue Patterns

135	. . .	\$2.00
138	. . .	2.00
139	. . .	2.00
3212	. . .	.25
3213	. . .	.25
3214	. . .	.25
3215	. . .	.25
3216	. . .	.25
3217	. . .	.50
3218	. . .	.25
3219	. . .	.25
3220	. . .	.25
S3540	. . .	1.00
S3541	. . .	1.00
S3542	. . .	1.00
5792	. . .	.25
5827	. . .	.75
5828	. . .	.75
5829	. . .	.75
5830	. . .	.50
5831	. . .	.75
5832	. . .	.50
5833	. . .	.50
5834	. . .	.50
5835	. . .	.50
5836	. . .	.50
5837	. . .	.75
5838	. . .	.75
5839	. . .	.50
5840	. . .	.75
20009	. . .	.25



PARFUM,  
POUDRE

POWDERED PERFUME



• It is my privilege to introduce a new  
idea and a new vogue—Powdered Perfume

Lucien Lelong  
P A R I S



**No guesswork  
here!**

**Johnston offers**

*freshness  
you can see*  
IN CANDIES FOR HOME...FOR GIFTS...FOR ENTERTAINING



**T**ABLEAU by Johnston is a totally new idea in candy packaging! Wherever you live, you now can buy candy from a famous maker—and be sure of perfect, glowing freshness every time!

The package is smart, sparkling, modern. A package you can give with pride... but amazingly uncostly. And there's an assortment for every taste and purse!

For gifts, for personal enjoyment, why risk inferior candies ever? ... now that Johnston offers *freshness you can see*.

**Johnston's**

"My 3 Nicest Parties" is a fascinating booklet compiled by the Johnston Party Bureau, for women who like to entertain charmingly. The booklet is free—write for it.



ROBERT A. JOHNSTON CO., 10-11-17  
Milwaukee, Wisconsin.

Please send me free booklet "My 3 Nicest Parties."

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

## C O M E C L E A N

(CONTINUED FROM PAGE 88)

is a veritable boon for such a skin, because it softens while it cleanses. Be sure it is a cleansing oil, however, not merely a facial oil. If you have a very sensitive skin, the kind that is usually so hard to take care of, one of the fluid cleansers or cleansing milks has a gentle, soothing way with it.

Every so often, no matter what your type of skin, there comes a time, when you haven't been taking the proper care of it, perhaps, or have been travelling for some time, when your face looks more than usually dirty. Then is the time for a cleansing meal or pack that will draw out all the grime that has collected in the pores. These preparations usually call for a

steaming to begin with, so that the pores are open and relaxed when the meal is put on to draw out the dirt. This is one of the most thorough of cleansings, but it is drying, so the dry-skinned person should use an emollient after it.

These cleansing classifications are not arbitrary, but simply grouped to serve you as a guide if you need one. If you have a particular love for any one kind of preparation, you can always use it, by supplementing it with others. Examples of all the types of preparations that have been described are shown in the photograph on page 88, and Vogue will be glad to suggest others if you like.

## A C O U R S E I N P A I N T I N G

(CONTINUED FROM PAGE 65)

possessing the dazzling curve of lashes that have always been your heart's desire? At the Ey-Teb salon in New York, they will put them on for you for the first time, or show you how to do it yourself, and various other shops offer the same service.

### FROM TIP TO TOE

To return to our painting, let us get the matter in hand and start with the finger-tips, which should be painted well, but not too deeply. At Biarritz, this year, the more brilliant shades appeared again, lipstick-reds and deep coral, but American women in general find the paler coral shades the smartest, such as the Pink Coral from Peggy Sage, which tints the finger-tips on page 64. If you have a secret penchant for a brilliant colour, but wouldn't like to live with it, you can keep a deeper shade in reserve for the occasions when you feel especially colourful, just as it is well to have a very pale or colourless polish for those occasions when you wish all maquillage to be most restrained. If you tint your own nails, remember that the colour should begin above the "moons" and stop before the tips.

At the other extremity—our toes give us something brand-new to paint. Suddenly breaking from obscurity into the light of night by the way of the new sandals, our toes require a deep, vivid hue to shine through the sheen of our

stockings. Those shown on page 64, revealed by the plum-coloured strips that constitute this season's version of an evening shoe, are painted in Cutex's clear, deep garnet. And, if painted toes seem a bit startling at first, you have only to see how really effective they are with cut-out slippers to succumb to the idea. If you would like to have some one else do the paint job on your toes for the first time, you can go to Mary Gray's, in New York, and you will be turned out with a ravishing pedicure.

### SHAKE YOUR OWN!

Blending her own powder is something that appeals to the artist in every woman, and the newest version of this is Patou's device for shaking your own! What could be more debonair, and more fun, than shaking up whatever blend you prefer in a shaker, as the occasion arises? There is a blue powder among the shades that you can't conceive of meaning anything to you, personally, until you shake a bit of it with the bright pink (and a dash of bitters?) and see the delicate violet concoction you achieve. There are shades to create any colour you want, from cream to violet, through sunburn, and the shaker is a merry little affair that makes the blend far more subtle than the ordinary methods of mixing. (The Patou powder cocktail can be purchased at Jay-Thorp.)

## RULES FOR ANSWERS TO CORRESPONDENTS

**A**NY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

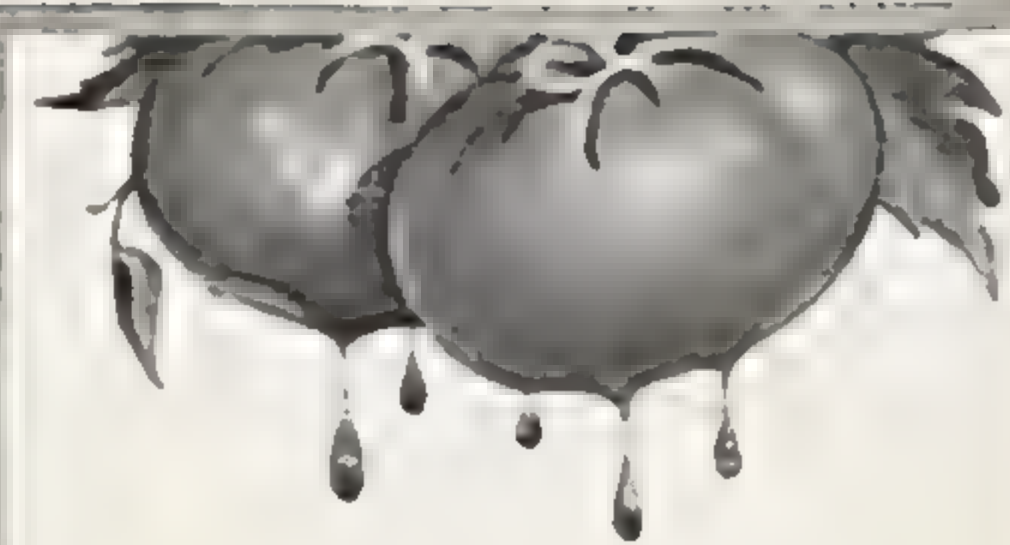
### RULES FOR CORRESPONDENTS

(1) The name and address must be

legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.



## TASTE IT

*and you'll know  
why it sold out  
in a few weeks  
last year*



ONE OF THE  
**57**

**S**IP a chilled glass of delicious Heinz Tomato Juice and you'll know why last year's entire output was sold out in a few weeks.

Perfect, red-ripe tomatoes pressed and packed the day they are picked, give Heinz Tomato Juice that matchless, natural, fresh flavor. The new pack is in, so buy a liberal supply now. Better grocers have it both in tin and glass containers.

H. J. HEINZ CO.  
PITTSBURGH, U. S. A.  
TORONTO, CANADA  
LONDON, ENGLAND



**HEINZ**  
**Tomato Juice**



# If *Originality* IS YOUR CREED

## GIVE THESE SMART NEW SOAPS

Delightful pastel colors — subtle flower odeurs — ultra moderne Parisian packages — conspire to make the gorgeous Pall Mall Soaps the most stunning soaps in all the world. Here is a soap worthy of the most charming boudoir — the smartest traveling case — the gayest, most sophisticated bathroom! And the ingredients match the appearance — you will find that the Pall Mall Soaps create a luxurious lather, which is friendly to sensitive, nervous skins. Each cake of Pall Mall, *Les Savons Exquis*, is richly wrapped by hand in lustrous cellophane. Particularly desirable is the hard wood inlaid gift box which may be used as a choice box for cigarettes or for gloves or jewelry. Inspect these unusual soaps at any exclusive shop. Pall Mall Internationale, 509 Fifth Avenue, New York City.



• Above, at left, Pall Mall *Savon Castile*, natural color only, \$1.00 the box of four. Upper center, Pall Mall *Savon Joli*, in six colors and scents, \$1.00 the box of six. Lower center, Pall Mall *Savon Coquet* (cold cream soap), in delicate peach pink, \$1.00 the box of three. At right, Pall Mall *Savon Chic*, in three colors and scents, \$1.00 the box of four. Below, at left, is shown the clever new hard wood gift box in which Pall Mall *Savon Cheri* may be obtained. This inlaid box makes an admirable choice box for cigarettes or many other uses. The soap is available in three tints and scents. \$2.25 for the box and soap.

**PALL MALL**  
Les Savons Exquis



# "You can now follow at home the and firming

Below is a partial list of stores which carry Kathleen Mary Quinlan preparations and her treatment booklets

## NEW YORK CITY

B. Altman & Co.  
Arnold Constable & Co.  
Bonwit Teller & Co.  
Dorette Shop  
Gimbel Brothers  
Lord & Taylor  
James McCreery & Co.  
Saks Fifth Avenue  
Franklin Simon & Co.  
Stern Brothers  
John Wanamaker

## BROOKLYN, N. Y.

Abraham & Straus Inc.  
Frederick Loeser & Co., Inc.  
Martin's  
A. I. Namm & Son

Abilene, Texas, Minter Dry Goods Company  
Akron, Ohio, The M. O'Neil Co.  
Albany, N.Y., W. M. Whitney & Co.  
Altoona, Penna., The Wm. F. Gable Company  
Ann Arbor, Mich., Wm. Goodyear & Co.  
Appleton, Wisc., Geenen Dry Goods Co.  
Arkansas City, Kansas, The Newman Dry Goods Co.  
Asbury Park, N. J., Steinbach Company  
Atlanta, Ga., Rich's Inc.  
Austin, Texas, Greenwood Wooten

Baltimore, Md., Hutzler Bros. Co.  
Beloit, Wisc., A. H. Booth & Co.  
Binghamton, N. Y., Fowler Dick & Walker Co.  
Binghamton, N. Y., Sisson Brothers-Weldon Co.  
Birmingham, Ala., Herman Saks & Sons  
Boston, Mass., D. R. Emerson Company  
Boston, Mass., Wm. Filene's Sons Company  
Boston, Mass., The Shepard Stores  
Boston, Mass., R. H. White Company  
Bridgeport, Conn., Howland Dry Goods Co.  
Buffalo, N. Y., Adam Meldrum & Anderson Co.  
Burlington, Vt., The Linen Shop  
Burlington, Vt., The W. G. Reynolds Co.

Carlsbad, N. M., The McAdoo Company  
Cedar Falls, Ia., Laura M. Casey Shoppe  
Cedar Rapids, Ia., Martin Dry Goods Co.  
Chicago, Ill., The Fair  
Chicago, Ill., Mandel Brothers  
Chicago, Ill., Marshall Field & Co.  
Chicago, Ill., Chas. A. Stevens & Bros.  
Cincinnati, Ohio, Smith-Kasson Co.  
Clarksburg, W. Va., Watts-Sartor-Lear Co.  
Cleveland, Ohio, The Halle Bros. Co.  
Cleveland, Ohio, The Higbee Co.  
Cleveland, Ohio, The May Company  
Columbus, Ohio, The Fashion Company  
Columbus, Ohio, F. & R. Lazarus & Co.  
Columbus, Ohio, The Union Company  
Crawfordsville, Ind., The Golden Rule, Inc.  
Cumberland, Md., McMullen Bros. Co.

Dallas, Texas, Neiman-Marcus Co.  
Dallas, Texas, Titcher-Goettinger Co.  
Danbury, Conn., Genung McLean Co., Inc.  
Davenport, Ia., Abrahams Bros., Inc.  
Dayton, Ohio, The Elder & Johnston Co.  
Decatur, Ill., William Gushard Co.  
Denver, Colo., The Denver Dry Goods Co.  
Des Moines, Ia., Younker Bros., Inc.  
Detroit, Mich., D. J. Healy Shops  
Detroit, Mich., The J. L. Hudson Co.  
Dubuque, Ia., T. H. Clark  
Duluth, Minn., George A. Gray Company  
Easton, Penna., William Laubach & Sons  
East Orange, N. J., Hedwig's Shoppe  
Eau Claire, Wisc., William Samuelson Dry Goods Co.

El Paso, Texas, Popular Dry Goods Co.  
Elyria, Ohio, The Lewis Mercantile Co.  
Emporia, Kansas, Morris Co.  
Englewood, N. J., Ethel Salon  
Englewood, N. J., Weaver Dry Goods Company  
Erie, Penna., Erie Dry Goods Co.  
Evansville, Ind., The Andres Co.  
Evansville, Ind., Hinkle Shoppe

Flint, Mich., Smith Bridgman & Co.  
Fort Smith, Ark., Berson's, Inc.  
Fort Wayne, Ind., The Rurde Dry Goods Co.  
Frederick, Md., C. Thomas Kemp  
Fresno, Calif., E. Gottschalk & Co., Inc.  
Fullerton, Calif., Chapman-Wickett Co.

Galveston, Texas, Milady's Shoppe  
Geneva, N. Y., Mary B. Vanderhoof Studio  
Grand Island, Nebr., Joseph D. Martin & Sons  
Grand Rapids, Mich., Paul Steketee & Sons  
Green Bay, Wisc., Jorgensen-Blesch Co.

Harrisburg, Penna., Heisey's Salon  
Hartford, Conn., G. Fox & Co., Inc.  
Hartford, Conn., Sage-Allen & Co., Inc.

Hazleton, Penna., Wear's, Inc.  
Hollywood, Calif., Robertson's Department Store  
Holyoke, Mass., Katherine E. Lee  
Houston, Texas, Foley Brothers Dry Goods Co.  
Houston, Texas, John's Salon  
Huntington, W. Va., The Anderson Newcomb Co.  
Hutchinson, Kansas, The Pegues Wright Dry Goods Co.

Indianapolis, Ind., L. S. Ayres & Company, Inc.

Jackson, Mich., Eugene Salon  
Jamestown, N. Y., The Abrahamson-Bigelow Co.  
Janesville, Wisc., J. M. Bostwick & Sons  
Joplin, Mo., Ramsay Dry Goods Co.

Kansas City, Mo., Emery Bird Thayer Dry Goods Co.  
Kansas City, Mo., John Taylor Dry Goods Co.  
Kinston, N. C., Chamberlin & Braxton

La Crosse, Wisc., The Gift Cellar  
Lafayette, Ind., Loeb & Hene Co.  
Lincoln, Nebr., R. Bauer  
Long Beach, Calif., Marti's Inc., Ltd.  
Los Angeles, Calif., Bullock's  
Los Angeles, Calif., Bullock's Wilshire  
Los Angeles, Calif., The May Company  
Los Angeles, Calif., J. W. Robinson Co.  
Louisville, Ky., The Stewart Dry Goods Co.  
Lowell, Mass., Cherry & Webb Co.  
Lubbock, Texas, Carter-Houston Dept. Store  
Lynchburg, Va., J. R. Millner Co., Inc.

Madison, Wisc., Kessenich's Inc.  
Manchester, N. H., Pariseau's, Inc.  
Mansfield, Ohio, The H. L. Reed Company  
Marion, Ohio, The Frank Bros. Company  
Memphis, Tenn., The John Gerber Co.  
Milwaukee, Wisc., The Boston Store  
Milwaukee, Wisc., T. A. Chapman Company  
Milwaukee, Wisc., Gimbel Brothers  
Minneapolis, Minn., The Young-Quinlan Co.  
Mobile, Ala., Van Antwerp-Aldridge Co.  
Montclair, N. J., Louis Harris  
Morgantown, W. Va., S. M. Whiteside & Co.  
Muskogee, Okla., Purity Co., Inc.

Newark, N. J., L. Bamberger & Co.  
Newark, N. J., Habne & Co.  
Newark, N. J., Kresge Department Store  
New Brunswick, N. J., Anthony Robitsek  
New Haven, Conn., Siegmans  
New Orleans, La., D. H. Holmes Co., Ltd.  
Niagara Falls, N. Y., Beir Bros.  
Norfolk, Va., Ames & Brownley  
Norfolk, Va., Smith & Welton, Inc.

Oakland, Calif., Capwell Sullivan & Furth  
Oakland, Calif., B. F. Schlesinger & Sons, Inc.

Oklahoma City, Okla., McEwen-Halliburton Co.  
Oklahoma City, Okla., Veazey Co.  
Oklmulgee, Okla., Central Co.  
Omaha, Nebr., Thompson-Belden & Co.  
Oneonta, N. Y., City Co.  
Ottumwa, Ia., T. J. Madden Company

Palm Springs, Calif., Vanity Box  
Pasadena, Calif., T. W. Mather Co., Inc.  
Paterson, N. J., Meyer Brothers  
Pawtucket, R. I., Shartenberg & Robinson Co.  
Peoria, Ill., Clarke & Co.  
Philadelphia, Penna., Gimbel Brothers  
Philadelphia, Penna., Strawbridge & Clothier  
Philadelphia, Penna., John Wanamaker  
Pittsburgh, Penna., Gimbel Brothers  
Pittsburgh, Penna., Joseph Horne Co.  
Pittsburgh, Penna., Kaufmann's  
Pittsfield, Mass., England Bros.  
Plainfield, N. J., Henry's Shop  
Portland, Maine, Thomas Smiley Co.  
Portland, Ore., Olds Wortman & King  
Poughkeepsie, N. Y., Luckey Platt & Co.  
Providence, R. I., The Shepard Company  
Pueblo, Colo., The Crews-Beggs Dry Goods Co.

Reading, Penna., C. K. Whitner Co.  
Red Bank, N. J., Sally Ann Lee  
Richmond, Va., Miller & Rhoads, Inc.  
Riverside, Calif., Rouse's, Inc.  
Rochester, N. Y., McCurdy & Company  
Rochester, N. Y., Sibley Lindsay & Curr Co.  
Roswell, N. M., Price & Co.  
Rutland, Vt., Ross-Huntress Co.

St. Joseph, Mo., Hirsch Bros. Dry Goods Co.  
St. Louis, Mo., Famous-Barr Co.  
St. Louis, Mo., Scruggs-Vandervoort-Barney Dry Goods Co.  
Salt Lake City, Utah, Coomb's Company  
San Angelo, Texas, Baker-Hemphill Co.  
San Antonio, Texas, Joske Bros. Co.  
San Francisco, Calif., City of Paris Dry Goods Co.  
San Jose, Calif., Hale Bros.  
Santa Barbara, Calif., Miss Blaine's Salon  
Schenectady, N. Y., The Wallace Co.  
Scranton, Penna., The Heinz Store  
Sheboygan, Wisc., Sell Brothers Co.  
Sioux City, Ia., T. S. Martin Company  
Sioux Falls, S. D., Flemming Co.  
South Bend, Ind., George Wyman & Co.  
Spokane, Wash., F. C. Baldwin Co.  
Springfield, Ill., Myers Bros.  
Stamford, Conn., The Wm. H. Jones Store  
Superior, Wisc., Moran's, Inc.  
Syracuse, N. Y., The W. I. Addis Company, Inc.

Tacoma, Wash., Rhodes Bros.  
Terre Haute, Ind., A. Herz  
Toledo, Ohio, The Lion Dry Goods Co.  
Topeka, Kansas, The Warren M. Crosby Co.  
Trenton, N. J., Yard's Store  
Troy, N. Y., G. V. S. Quackenbush & Co.  
Tulsa, Okla., Halliburton-Abbott Co.

Utica, N. Y., Robert Fraser, Inc.

Waco, Texas, R. E. Cox Dry Goods Co.  
Washington, D. C., Julius Garfinckel & Co.  
Washington, D. C., The Hecht Company  
Washington, D. C., W. B. Moses & Sons  
Washington, D. C., Woodward & Lothrop, Inc.  
Watertown, N. Y., Frank A. Empsall & Co.  
Wausau, Wisc., Winkelman's Dept. Store  
Wheeling, W. Va., George R. Taylor Co.  
Wichita Falls, Texas, Perkins-Timberlake Co.  
Wilkes-Barre, Penna., Pomeroy's, Inc.  
Wilmington, N. C., Esfird's Department Store  
Winston-Salem, N. C., Bobbitt's  
Woonsocket, R. I., McCarthy Dry Goods Co.  
Worcester, Mass., Gross Strauss Co.



same scientific, nourishing  
treatment I use in my Salon”

“This is one of my new series of short treatments for home care of the skin”  
*Kathleen Mary Quinlan*

EVERY skin needs this treatment,” says Kathleen Mary Quinlan, Stylist in Beauty, of her treatment for Scientific Nourishing and Firming.

“My salon experience has taught me that this basic treatment, followed faithfully now, will help you to escape, or indefinitely postpone, drastic corrective measures later on. It will keep your skin exquisitely youthful.

“First, I replace the vital oils of the skin with a rich, nutrient cream which feeds the tissues daily and restores their youthfulness.

“For this necessary nourishing I have developed three creams carefully adapted to three types of skin. If you are young, or if your skin is inclined to be oily, use *Skin Youth Cream* for this treatment. It keeps your skin smooth and youthful.

“For the dry, sensitive skin, so common today, use my *Special Texture Cream*. Its delicate oils restore to the skin a velvety smoothness.



*My Treatment for Scientific Nourishing and Firming, followed daily, will keep your skin young, firm, lovely*

“If your skin is beginning to show age and wrinkles, use *Rich Tissue Cream*.

“Second, after removing surplus cream, it is important to close the pores and firm the skin.

“For this, if you have a young or normal skin, use *Violet Astringent*—a mild astringent balsam preparation which refines the pores and leaves the skin delightfully firm, fresh, radiant.

“But, if your skin shows signs of becoming loose

and wrinkled, use my *Astringent—double strength*.

“Choose the Nourishing Cream and the Astringent which your type of skin requires. Follow my prescribed treatment daily—and you will be amazed at your rich rewards in loveliness.

“Other treatments in my new series for effective home care are for Complete Cleansing; for Double Chin and Sagging Muscles; for Stimulating Circulation; for Blackheads and Large Pores; for Acne; for Quick Rejuvenation before Make-up; for a Perfect Finish.

“Each of these treatments requires only two preparations, and you will find all my preparations in the better stores. If you should not be near one of these stores listed on the opposite page, I shall be glad to have you write to me direct at my Salon, 655 Fifth Avenue, New York.”



KATHLEEN MARY QUINLAN • PHOTOGRAPHED BY BARON DEMEYER • PARIS SEPTEMBER 1931

Into this swanky little FRESHEN-UP KIT I have tucked seven of my preparations, including my powder foundations and a box of my exquisite Mist of Dawn Face Powder. This kit makes a marvelous Christmas gift. In red or black suede finish. Price, \$2.50





# THE SPOON IS THE ENEMY OF THE HIGH-BALL

No spoon is needed with self-stirring Billy Baxter—when you pour, it stirs—an exclusive feature, caused by the tremendous carbonation.

Billy Baxter Club Soda, Ginger Ale, Sarsaparilla, Lime Soda, all made fine regardless of cost for fine people.

Your dealer will supply you; if not, write us.

Send for booklets Helen D and Florence K—womanlike, they tell all.

THE RED RAVEN CORPORATION  
Cheswick, Pa.

## WHAT THEY READ

(CONTINUED FROM PAGE 108)

delightful, easy style, and the real sophistication of their construction. There is, for example, the story of the young London heiress who suddenly falls in love with the second footman. There is the story of the irritatingly *precieuse* lady authoress who succeeds in driving her husband to eloping with the cook by her literariness, and how in the end she bucks up sufficiently to write a whopping detective story. There are several neat character studies, done in the well-known Maugham way, unobtrusively, drolly. These stories are, of course, relatively dashed off by the writer who wrote "OF HUMAN BONDAGE," but, like all his work, they are satisfying and never by any chance have any amateurish angles to stick in a reader's throat.

Grace Hegger Lewis, who is Sinclair Lewis's Ex-Wife, has written a book called "HALF A LOAF" (*Horace Liveright*), which will make an admirable present. It is a very human book, the story of a happy marriage that literary success ruined. Timmy and Susan Hale are interesting happy people, at first, Timmy with the rather nice uncouthness of the Middle Western, Susan with the sometimes difficult polish of culture and cosmopolitanism. They get along beautifully until Timmy's enormous success as an author comes to rout peace and destroy toleration. This course is well plotted in the book and well carried out—in fact, better and better as the book progresses. The somewhat sentimental

youthfulness of style and vocabulary that flavours the first pages of the book turns into an interesting and mature style after the first half, even as the characters themselves mature. The theme of the book is not a new one, but it is a valuable one for emotional strength, and Mrs. Lewis handles it with a reportorial vigor worthy to be compared with that of her former husband. "HALF A LOAF" is intensely readable and is the sort of book that it is safe to give away, for it can not fail to entertain.

People who went all to pieces about "YOUNG MAN OF MANHATTAN" will experience the same collapse about Katherine Brush's new book, "RED-HEADED WOMAN" (*Farrar and Rinehart*). This is a book so easy to read that it startles one to realize that this easiness is not merely sensationalistic writing, but a very real felicity of style. Although Katherine Brush is not at all a heavy writer, her gifts of character analysis, local colour, and brilliant reporting are very real ones and not to be forgotten in an estimate of her as a writer. This new book is full of brightness and very good comedy. It is the story of a beautiful, hard-headed, poor girl who marries the best there is in her Middle Western small town, bowling over a previous wife to accomplish this end, and her subsequent adventures in trying to break into local society. She can't do it, so, not stumped, she moves to where (Continued on page 134)

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(Seal) Harold D. Horton, Notary Public. My Commission expires January 31, 1934.



# Are you playing BLIND BEAUTY BUFF with your complexion?

FAMOUS skin specialists, noted beauty experts, are amazed, distressed, at this risky game that so many women play.

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## Make the Mirror Test

DON'T play Blind Beauty Buff. Find out *for yourself* what type of complexion you have. Look in your mirror. Study your skin intently. There are *five distinct types* of complexions, and one of them is yours.

Does your skin peel off in tiny flakes—feel taut and parched and wrinkly? Then it is dry. Do you see blackheads or enlarged pores and globules of oil around the cheeks, chin, and nose? Then your skin is oily.

Does your mirror show crow's-feet, pouchiness under the eyes, sagging muscles, and hollow contours? Then it needs Skin Development. Does your mirror reveal blotches, blemishes, or sore spots? That is acne (pimples). If you see none of these fundamental skin symptoms you are fortunate indeed—yours is that rare treasure, a normal skin.

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DON'T guess. Make the mirror test and *know* what type of skin you have. Then go to the Alice Corry authorized dealer and obtain the Specific Treatment your complexion demands. Each of the five Alice Corry Specific Skin Treatments is specially prepared for a particular type of skin. Here they are:—

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2. **For Dry Skin:** Is made up of Cleansing Cream, Developing Cream and Tissue Cream.

3. **For Oily Skin:** Embraces Cleansing Cream, Astringent Tonic, Invigorating Astringent Cream, and Outing Cream.
4. **For Skin Development:** Consists of Cleansing Cream, Astringent Tonic, Developing Cream, and Outing Cream.
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## PARIS IDEAS FOR LATE HOURS

Germaine Lecomte's "Euridice," right, in black and white, is of the new close-mesh lace. Strips of tiny feathers make a pointed accent

Irène Dana's "48," below, has an effective cape scarf cut in one with the flame-red evening gown, which is made of crêpe de Chine



Yvonne Carette's "Marie Louise," above, of orange crêpe romain, is a fine example of the high-front décolletage; from Bergdorf Goodman

Miler Sœurs' "364," in black chiffon, left, has that slightly old-fashioned look that is so new. It has ruchings and a moulded body



## TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 124)

jersey. Also, there are some of the Chanel jerseys, the splashingly striped ones, and these are used as blouses with suits made of wonderful coarse tweed, which practically has sticks and stones woven into it. For instance, a rusty-brown tweed suit has a blouse in striped brown and sulphur-yellow jersey. Two specialties at the Jeune Fille this year are; 1., a blouse made of silk, yes silk, jersey, very smart with suits, and just try and find it anywhere else; and 2., the short scarf-bolero you may have seen, just a wide strip of lightning-striped jersey with the ends sewed together into sleeves, which is more than nifty. There are lots of other things, but, if you are a bright young thing, you have probably been around to the Jeune Fille already anyway.

• The fact that Lux is the very nuts for washing perishable these and those is old stuff by now to all girls who care anything about the appearance of their lingerie. It just is. But the well-known depression has made us dis-

cover that a lot of other delicate things—dresses and laces and what-not—come out all the fluffier because of a dip into Lux.

And the Shop-Hound has unearthed two new uses for that wonder soap, which may not hitherto have been brought to your attention. First, did you know that Lux is perfectly superb for washing wiggly dogs? The thing is that it just turns into lather right away quick before the puppy has a chance to be off and away. You can hold onto him with one hand and deluge him in soap-suds with the other, which would be hard to do with a mere cake. Second, Lux is absolutely ne plus ultra for soap bubbles. It makes bubbles of a perfect consistency, so that you can blow them to the most astounding size. Now, when I was a girl, I had to get along with thin, skinny, soapy water, which made lousy bubbles—that was back in practically pioneer days. The youth of to-day, brought up as it is in the lap of luxury, gets Lux for its soap-bubbles. What a break!



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Old-style glasses (above) have the "low temple," restricting vision and hiding the eyes. New, modern Ful-Vue (at right) has the high temple, freeing vision and revealing the eyes. Ful-Vue offers new style and comfort.



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## WHAT THEY READ

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game is easier and higher—New York. The story moves very fast, and the whole is as delightful as "YOUNG MAN OF MANHATTAN."

Nancy Hoyt's new book, "CUPBOARD LOVE" (Doubleday, Doran and Company), is some more of the well-known Hoyt romance under difficulties. Nancy Hoyt is one of the few writers left with any feeling for fairly innocent love. Her admirers will be glad to be given this new novel.

People who adored Trilby in their youth will read "THE LOVING SPIRIT" (Doubleday, Doran and Company), by Daphne Du-Maurier, granddaughter of George, out of sentiment, and then like the book for its own extremely real qualities.

"ALL PASSION SPENT" (Doubleday, Doran and Company) is another of Victoria Sackville-West's very exquisite, very English, novels.

Among the non-fiction books of this autumn that suggest themselves as presents for Christmas, perhaps the first is Alec Waugh's "MOST WOMEN" (Farrar and Rinehart). This is a more or less fictionalized string of narratives of women purposely taken from the four corners of the world, ladies encountered, or presumably, on Mr. Waugh's travels. There is an Englishwoman, a Martiniquaise, a Tahitian lady, two Californians, one from New Orleans, one from New York, and others. Around each woman is fabricated a tale, and the general consensus

of the tales would seem to be that Mr. Waugh believes that woman is a creature who knows what she wants and goes out and gets it—far more so than the specimens of men to be encountered on these pages. In fact, there is only one lady in the whole gallery who fails to get what she is after, and this is not for want of effort on the lady's part. Aside from the tales themselves, which are slight, the book is, in a sense, the note-book of a traveller with his eye out, and there are many incidental remarks that would be worth remembering if one were to travel to any of the places mentioned. If he meant to add anything to the study of woman, Mr. Waugh has not, one feels, succeeded, but "MOST WOMEN" is none the less a diverting book and one well worth giving and receiving.

There is also a book which every one with any memory, any sense of greatness, will want to read—"ELLEN TERRY AND BERNARD SHAW: A CORRESPONDENCE" (G. P. Putnam's Sons). These letters are utterly thrilling, both those of the writer, which are outspoken, humorous, excitable, and even bitter, when he felt that way, and the actress's, which are brilliant and feminine. Two great figures, one an actress, the other an actor as truly as if that were his profession, wrote to each other and put the best of themselves into the letters—and there was much to put. One was worthy of the other, and the result, the correspondence, is as stimulating and fascinating a set of letters as has ever been printed.

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# SHOPPING AIDS

## For Your Vanity

1. **THE AFFAIRS OF BEAUTY.** Frances Denney Beauty treatments and preparations applied to different skin conditions. DENNEY & DENNEY, PHILADELPHIA, PENN.

2. **ALL FOR BEAUTY.** Harriet Hubbard Ayer, maker of Luxuria face cream, describes her methods for the care of the skin, hands, hair, and feet. HARRIET HUBBARD AYER, INC., 323 E. 34TH ST., N. Y. C.

3. **COMPLEXIONS WITH AN ENGLISH ACCENT.** English beauty treatments interpreted by Yardley. Price list and descriptions of Yardley preparations. YARDLEY & COMPANY, 452 FIFTH AVENUE, N. Y. C.

4. **COUETTES.** Small squares of cotton for applying and removing cosmetics. 10c. JOHNSON & JOHNSON, NEW BRUNSWICK, NEW JERSEY.

5. **CUTEX MANICURE SET.** Preparations sufficient for six complete manicures. 12c. NORTHAM WARREN, DEPT. 1V-10, 191 HUDSON STREET, NEW YORK CITY.

6. **DANGER LURKS IN COMPLEXION CURE-ALLS.** Skin treatment for each type of complexion. Trial size treatment \$1.00. ALICE CORRY, INC., PALMOLIVE BUILDING, CHICAGO, ILLINOIS.

7. **ETIQUETTE.** How Listerine plays an important part in social graces. LAMBERT PHARMACAL COMPANY, ST. LOUIS, MO.

8. **FACIAL TREATMENT.** Booklet giving treatments for home care of the skin. KATHLEEN MARY QUINLAN, 655 FIFTH AVENUE, NEW YORK CITY.

9. **FASHIONS IN FRAGRANCE.** Describes effective use of Feu-Follet—a Parisian perfume. ROGER & GALLEY, DEPT. D, 1071 SIXTH AVENUE, NEW YORK CITY.

10. **GELEX PLASTIQUE DEPILATORY.** Guaranteed removal of superfluous hair. GELEX, INC., 11 WEST 42ND STREET, N. Y. C.

11. **GIVE BEAUTY A HAND.** Vogue's booklet of authoritative instruction on the care of the hands and arms—how to acquire "the hand of beauty". THE CONDÉ NAST PUBLICATIONS, INC., 1928 GRAYBAR BLDG., NEW YORK CITY.

12. **GLAZO NAIL PREPARATIONS.** Samples of Glazo Liquid Polish, Polish Remover, and Cuticle Remover Crème. 10c. THE GLAZO CO., INC., DEPT. GV-101, 191 HUDSON STREET, NEW YORK CITY.

13. **HAND LOTION.** Purse size trial flaconette of Chamberlain's lotion to keep hands soft and white. 10c. CHAMBERLAIN LABORATORIES, DEPT. 7, DES MOINES, IOWA.

14. **THE HARPER METHOD WAY TO YOUTH AND CHARM.** Advice on care of skin and hair with Harper preparations. MARTHA MATILDA HARPER, DESK 118-F, 1233 E. MAIN ST., ROCHESTER, NEW YORK.

15. **HERE DWELLS YOUTH.** Face moulding method simplified for home use. Applications of Primrose beauty preparations. PRIMROSE HOUSE, 595 FIFTH AVE., N.Y.C.

16. **KLEENEX.** Trial supply of this face cleansing tissue. KLEENEX CO., LAKE MICHIGAN BUILDING, CHICAGO, ILLINOIS.

17. **KOREMLU DEPILATORY.** Guaranteed removal of superfluous hair. KOREMLU, INC., 11 WEST 42ND STREET, N. Y. C.

18. **LA GERARDINE.** A French treatment developed by Gerard to train hair into natural waves. HAROLD F. RITCHIE & Co., INC., 122 EAST 42ND STREET, N. Y. C.

19. **NEW FACES FOR OLD.** 100-page beauty book by Dorothy Cocks giving doctor's directions for care of skin with Ambrosia beauty products. HINZE AMBROSIA, INC., DEPT. V10, 114 FIFTH AVE., N. Y. C.

20. **POND'S.** (A) Free sample of Pond's Cleansing Tissues. (B) For 10c, samples of Pond's Tissues, Skin Freshener, and two creams—the entire set of Pond's beauty aids. POND'S EXTRACT CO., DEPT. L, 110T HUDSON STREET, NEW YORK CITY.

New clothes, new cosmetics, new knick-knacks for your home, new roads to travel—for all these Vogue's advertisers offer booklets and samples of merchandise to help you in your Winter selections. Indicate by number on the coupon below, those booklets which are of special interest to you. THE READER SERVICE BUREAU, VOGUE, GREENWICH, CONNECTICUT, will then see that they are sent to you immediately. Where a nominal charge is indicated, please send your remittance in stamps.

## For Your Vanity (continued)

21. **THIS EXQUISITE BEAUTY.** Care of skin with Princess Pat beauty preparations—care of wrinkles, enlarged pores, etc. PRINCESS PAT, LTD., CHICAGO, ILLINOIS.

22. **THE QUEST OF THE BEAUTIFUL . . . YOUR MASTERPIECE-YOURSELF.** Three fundamental treatments for loveliness. Elizabeth Arden home course in beauty. Catalogue of beauty preparations. ELIZABETH ARDEN, 691 FIFTH AVENUE, N. Y. C.

23. **THREE STEPS TO BEAUTY . . . BEAUTY IN THE MAKING . . . MAKE-UP MAGIC.** Three booklets describing Helena Rubinstein's methods of beauty culture for home treatments. Hints on make-up. HELENA RUBINSTEIN, 8 EAST 57TH ST., N. Y. C.

24. **THE TWICE-A-DAY JAQUET WAY.** Madame Jaquet's beauty preparations for care of the skin. JAQUET, INC., 389 FIFTH AVENUE, NEW YORK CITY.

25. **UNDERSTANDING YOUR SKIN.** Clear directions for basic skin care with Marie Earle preparations. MARIE EARLE, V-10, 660 FIFTH AVENUE, NEW YORK CITY.

26. **VAPON LIQUID FACIAL.** Trial size of the complete Vapon Liquid Facial. \$1.00. VAPON, MONTCLAIR, NEW JERSEY.

27. **WHAT'S NEW IN GLASSES?** Story of Ful-vue frames for eye-glasses and Tillyer "wide-angle" lenses. AMERICAN OPTICAL CO., DEPT. V5, SOUTHERIDGE, MASS.

28. **WOODBURY'S BEAUTY PREPARATIONS.** (A) Trial cake of soap, also samples of face powder and two creams. 10c. (B) Sample of one of three shampoos and pamphlet giving scientific advice for care of hair. JOHN H. WOODBURY, INC., 1011 ALFRED STREET, CINCINNATI, OHIO.

29. **YOUR DOWRY OF BEAUTY.** Treatments for individual problems of skin care. Dorothy Gray beauty preparations. DOROTHY GRAY, 683 FIFTH AVENUE, N. Y. C.

30. **ZIP.** Illustrated folder on the use of Zip Epilator for removing superfluous hair. MADAME BERTHE, 562 FIFTH AVE., NEW YORK CITY.

31. **DRESSING TABLE ACCESSORIES.** Beautiful Lucite toilet ensembles for the modern boudoir. Many styles to harmonize with clothes, furniture, and personality. DUPONT VISCOLOID CO., 250 FIFTH AVE., NEW YORK CITY.

## For Your Winter Wardrobe

32. **CORRECT MAIDS' ATTIRE.** Correct style and color for maids' uniforms. HENRY A. DIX & SONS CORP., 141 MADISON AVENUE, NEW YORK CITY.

33. **DÉJÀ.** November brochure showing new Winter styles in dresses. DÉJÀ, INC., 550 SEVENTH AVENUE, NEW YORK CITY.

## For your Winter Wardrobe (continued)

34. **ENSEMBLE FOOTWEAR.** Booklet of Fall shoe fashions. WALK-OVER, 510 FIFTH AVENUE, NEW YORK CITY.

35. **MATRIX SHOES.** Fashion announcement of new Fall shoes. E. P. REED & Co., ROCHESTER, NEW YORK.

36. **SHOECRAFT SHOES.** Style booklet of fashions on special high-arch narrow-heel lasts. "Fitting the narrow foot" in sizes to 11—widths AAAAA to C. SHOECRAFT, 714 FIFTH AVENUE, NEW YORK CITY.

37. **STROOCK COATS.** Illustrated fashion booklet of Stroock coats. STROOCK, 498 SEVENTH AVENUE, NEW YORK CITY.

## For the Bride

38. **BRIDAL ETIQUETTE.** Illustrations of wedding rings. TRAUB MFG. CO., 1932 MCGRAW AVE., DETROIT, MICHIGAN.

39. **DIAMONDS, THEIR HISTORY AND ROMANCE.** Interesting hints and suggestions to prospective diamond purchasers. VIRGIN DIAMOND SYNDICATE, 500 FIFTH AVENUE, NEW YORK CITY.

40. **LOVERS' LAMENT.** Describes Wood wedding rings and diamonds. J. R. WOOD & SONS, INC., 15 MAIDEN LANE, N. Y. C.

## For Your Children

41. **CHOOSING THE PRIVATE SCHOOL.** A unique booklet for parents containing a classified list of 331 educational institutions recommended by Vogue. VOGUE'S SCHOOL AND CAMP BUREAU, 1928 GRAYBAR BUILDING, LEXINGTON AT 43RD, NEW YORK CITY.

42. **VOGUE'S BOOK OF PRIVATE CAMPS.** A comprehensive and authoritative book on camps from the viewpoint of the parent. The different types of camps—their purposes, regulations, activities, age limits. VOGUE'S CAMP BUREAU, 1928 GRAYBAR BUILDING, NEW YORK CITY.

43. **VOGUE'S BOOK OF PRIVATE SCHOOLS.** For parents who wish complete information about the various types of private schools that exist today—their requirements, differences, specialties, tuition fees. VOGUE'S SCHOOL BUREAU, 1928 GRAYBAR BUILDING, NEW YORK CITY.

## For the Pantry

44. **CAMPBELL'S SOUPS.** A dictionary of Campbell's Soups—the contents of each of the 21 kinds. CAMPBELL SOUP CO., 2ND & ARCH STREETS, CAMDEN, NEW JERSEY.

45. **HELEN D. Billy Baxter** tells when it was stylish to eat with a knife and describes this self-stirring ginger ale, for use with many non-alcoholic drinks. THE RED RAVEN CORPORATION, CHESWICK, PA.

## For the Household

46. **BATHROOM SCALES.** Catalogue of "Detecto Lowboy" bathroom scales available in all standard colors. THE JACOBS BROS. CO., 318 GREENWICH ST., N. Y. C.

47. **BLANKETS AND SHEETS.** Color catalogue describing North Star Blankets and Wamsutta Sheets. NORTH STAR WOOLEN MILL CO., DEPT. G-7, MINNEAPOLIS, MINN.

48. **FOR YOUR WEIGHT.** How to control weight and keep fit with the "Seat of Health", the rowing machine that folds into a suitcase. Complete courses free. HEALTH DEVELOPING APPARATUS CO., INC., 1 PARK PLACE, NEW YORK CITY.

49. **HAMMOND CLOCKS.** Booklet describing Hammond clocks. THE HAMMOND CLOCK COMPANY, CHICAGO, ILLINOIS.

50. **SHEETS AND BLANKETS.** Color catalogue describing Wamsutta Sheets and North Star Blankets. WAMSUTTA MILLS, NEW BEDFORD, MASSACHUSETTS.

51. **UTICA PERCALE.** Sample of Utica Percale, suitable for use on a doll's bed. UTICA STEAM & MOHAWK VALLEY COTTON MILLS, 436 COURT STREET, UTICA, N. Y.

## For the Vacation

52. **BERMUDA.** Illustrated booklet describes this vacation spot. THE BERMUDA TRADE DEVELOPMENT BOARD, 230 PARK AVE., NEW YORK CITY.

53. **EMPRESS OF BRITAIN.** Booklet showing rooms and decks of this trans-Atlantic liner. CANADIAN PACIFIC STEAMSHIP COMPANY, 344 MADISON AVENUE, N. Y. C.

54. **EUROPE.** Crossing the Atlantic via steamships of the FRENCH LINE, 19 STATE STREET, NEW YORK CITY.

55. **EUROPE.** 32-day Mediterranean Cruise. Sailing January 29th. NAVIGAZIONE GENERALE ITALIANA, 1 STATE STREET, N. Y. C.

56. **EUROPE.** Crossing the Atlantic on the "Leviathan". UNITED STATES LINES, 45 BROADWAY, NEW YORK CITY.

57. **FRANCE.** Travel in this country. RAILWAYS OF FRANCE, 701 FIFTH AVE., N. Y. C.

58. **FRANCONIA WORLD CRUISE.** Sailing from New York January 9th. Literature about this cruise. CUNARD LINE, 25 BROADWAY, NEW YORK CITY.

59. **GARDENS TO SEE IN TRAVELS ABROAD.** House & Garden's booklet of famous gardens in France, England, Holland, Belgium, and Spain. THE CONDÉ NAST PUBLICATIONS, INC., TRAVEL ADVERTISING DEPT., 1928 GRAYBAR BLDG., N. Y. C.

60. **HAWAII.** Booklet describes this isle of play in the Pacific—golf and other sports. HAWAII TOURIST BUREAU, 229-E BUSE STREET, SAN FRANCISCO, CALIFORNIA.

61. **ITALY.** Visit historic Sicily. ITALIAN TOURIST INFORMATION OFFICE, 745 FIFTH AVENUE, NEW YORK CITY.

62. **SAN FRANCISCO.** (A) Booklet—"Your California Vacation and San Francisco". (B) Road maps. (C) Rail and steamship rates to San Francisco. CALIFORNIA, INC., DEPT. 1911, 703 MARKET STREET, SAN FRANCISCO, CALIFORNIA.

63. **SOUTH AFRICA.** Information about travel in this picturesque country. AMERICAN EXPRESS CO., 65 BROADWAY, N. Y. C.

64. **SOUTH SEAS AND ORIENTAL CRUISE.** Ship "Mariposa" sailing January 16 from New York to South Seas and the Orient. MATSON LINE, 535 FIFTH AVE., N. Y. C.

65. **WORLD CRUISE.** Around the world on the "Resolute". Sailing January 6th. HAMBURG-AMERICAN LINE, 39 BROADWAY, NEW YORK CITY.

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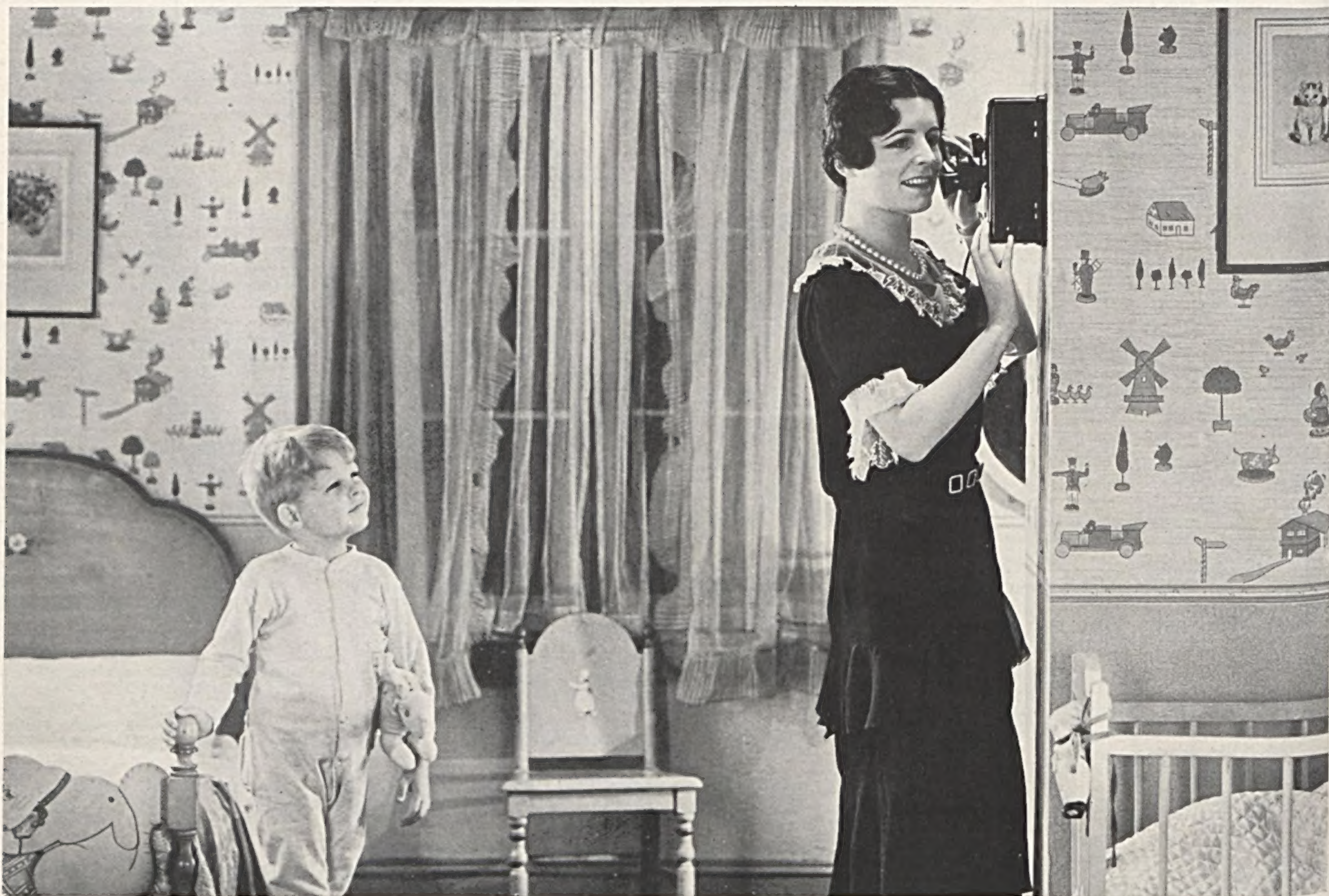
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# "THEY'RE TUMBLING INTO BED NOW... WHEN WILL YOU GET BACK, DEAR?"



*Few rooms matter more than the nursery. Here, a telephone is essential. It affords Father a convenient contact with all the family when he's traveling . . . gives you instant access to friends or stores . . . avoids the necessity of interrupting the games so important to children. Appropriate signalling devices, such as lights, buzzers and soft bells, are available.*

## Telephones in the nursery . . . and throughout the house . . . give you more time to spend with your children

WHEN children are small, you enjoy them most. And want to be with them. A telephone in the nursery, together with other telephones throughout the house at strategic points, will let you share in their play more than you ever thought

possible. From your nursery headquarters you can do the daily marketing or attend to other household tasks. You are instantly available to your friends. And when you *must* be away from home, you can still talk directly to the nursery.

As the children grow up, they'll

quickly acquire interests and activities of their own. Then give them telephones in their own rooms. They'll be grateful for the convenience and privacy of individual telephones. They'll not need to disturb other members of the family and they'll widen their circle of friendship.

There are many types of telephone equipment available for your house or apartment. The local telephone company will gladly advise you on the arrangements best adapted to your individual requirements. Just call the Business Office.



*When Junior reaches the active teens, give him the convenience of his own telephone in his own room.*



*An easy chair, a new book . . . and a Bell intercommunicating telephone at one's elbow!*





# "YES . . . there used to be a notion that the smartest things cost more"

If you've been the rounds lately, you've found all the stores brimful of fresh and amusing things, offered at exceedingly easy prices. Specially, lots of new tricks for the home.

Which may suggest, to some bright pupil, that now's the time to put the place ship-shape before the indoor season speeds up. There's surely no alibi this year for a cheerless bathroom. You'll find brand-new Cannon towels at all the good stores . . . and what will you find?

Well, colorful all-over styles in matched bath sets, for one thing. Patterns from prim to splendid—one for you and one for Aunt Sue and another for any one you know. Fine, cozy white towels, too—plain or with all sorts of borders in soothing pastel shades. Whatever's most wanted, from the butler's pantry to the best guest bath.

You'll find them downy-soft and desert-thirsty. All Cannon towels use cotton selected for long, smooth fiber. The weaves are close, firm, careful. Cannon colors are fast. We've never been so style-dazzled (not even by our own bright ideas in design and color), as to neglect the practical points of the perfect towel.

And you'll find your *money's worth*—whatever you spend, wherever you buy. Prices are now 'way down and values 'way up, even for Cannon towels and even for this year of thrift, 1931.

The plain truth is—you can decorate, and luxuriate, and your purse will hardly know the difference. So, follow your eyes to the Cannon counter—today's a good day—and bring home a new bathroom under one arm! . . . Cannon Mills, Inc., 70 Worth Street, New York City.



The new Cannon ensemble sets contain matching bath towels, wash cloths and bath mat—tied with ribbons and sealed in sparkling Cellophane. Smart stores will show you a good selection of all-over patterns in soft pastel shades. Prices for five-piece sets range from two to five dollars. Extras may be bought separately, for as little as 59c for the bath towels. (There are other Cannon styles, to suit any taste—from 25c to \$2.50 each.) The five winning colors of the new Cannon towels were chosen by a noted stylist, after careful study of the new tones in bathroom tiling, fixtures and furnishings. They harmonize each with each and blend into any good color scheme.



# C A N N O N T O W E L S



# A GIFT WITH A THRILL!

## THE NEW GLAZO SET

Stunning for Christmas giving—this new Glazo Dressing Table Manicure Set!

In its handsome green-and-gold case it makes the most charming of gifts. Removed from its box, the dainty refillable bakelite tray adds a flattering permanent touch to the dressing table. It holds, conveniently and compactly, everything needed for the famous Glazo manicures.

A generous full-sized supply of each of the highly-prized Glazo preparations—each one the most perfect of its kind—is in this Set.

There's a large bottle of Glazo Natural Polish—preferred by smart women for its correctness of shade and its superior quality. It will keep the nails gleaming with a lovely flushed tint—a perfection of natural beauty that no other polish ever quite attains. Like all Glazo polishes it goes on easily and smoothly, without piling up, and lasts a week or more. It wears evenly and never chips or peels.

There's a bottle of Glazo Polish Remover, and another of Glazo Nicotine Remover, to



COMPLETE FOR THE  
MANICURE

\$3.00

keep the fingers immaculately free of nicotine and other unsightly stains.

And the big tube of Cuticle Remover Crème offers you Glazo's own new and superior method of caring for cuticle margins. Furthermore, to keep the cuticle smooth and pleasing, Glazo Cuticle Massage Cream is included.

In addition to emery boards, orange sticks and cotton, a surprise is offered in a last new Glazo convenience—Glazo's latest manicure accessory, the Glazo Nail Tip Whitener pencil. All products are inset in the bakelite tray—the bottles in an upright position to avoid all risk of spillage and leakage.

Here is a gift that will extend its delightful usefulness and convenience over many months. It brings the celebrated Glazo manicures—conferring the gift of lovely fingertips—and reduces care of the nails to a few minutes a week. Note the wonderful value of the set, the large number and ample sizes of products included. What a gift! At the price! The Glazo Company, Inc., New York.



LET GLAZO BRING THE GIFT OF LOVELINESS TO YOUR HANDS

WITH THIS EXQUISITE **GLAZO** DRESSING TABLE SET

*There is also a smaller new Glazo Set in a handsome gift case—at \$1.50. An excellent Christmas gift! Ask to see it at your favorite toilet goods counter.*

